



MS 3

C



Savage

R. Thwaites
Charterhouse 1817.



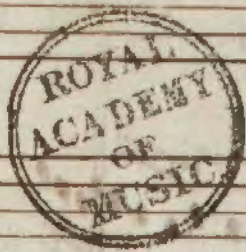
N. 1.

Music by Purcell

1717-6
1717-6

515
31
2
4

Handwritten musical notation consisting of several staves with notes and clefs, though the ink is faded and the paper is stained.



Handwritten musical notation and large, ornate cursive flourishes across the first system of staves.

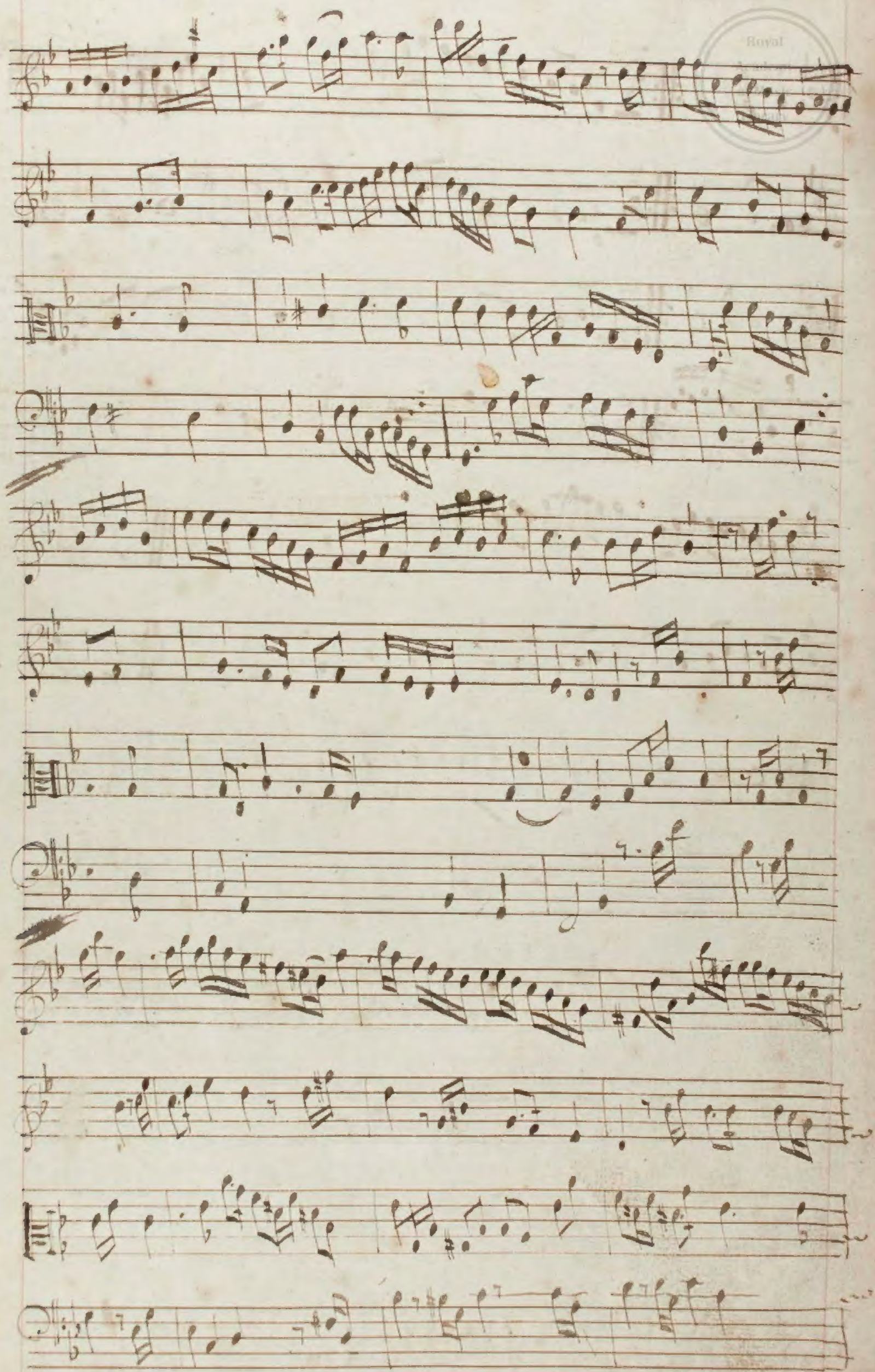
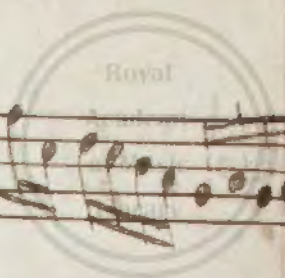
Handwritten musical notation and large, ornate cursive flourishes across the second system of staves.

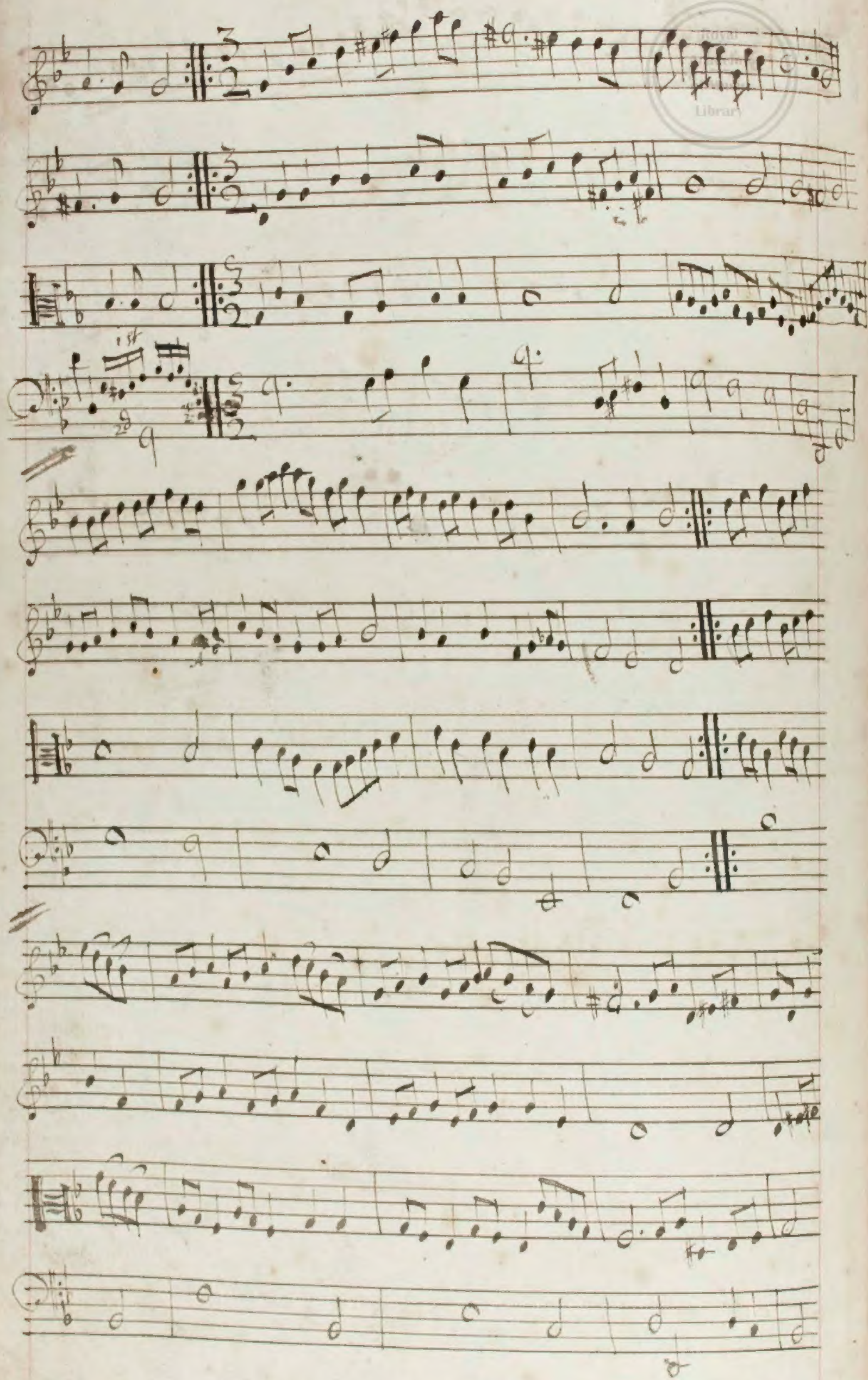
Handwritten musical notation and large, ornate cursive flourishes across the third system of staves.



Prelude

This is a handwritten musical score for a prelude, consisting of 12 staves. The notation is in a historical style, likely from the 18th or 19th century. The first staff begins with a treble clef and a key signature of one flat (B-flat). The music is written in a single system, with various note values, rests, and accidentals. There are several repeat signs (double bar lines with dots) throughout the piece. The paper is aged and shows some staining and wear along the edges. A circular library stamp is visible in the upper right corner, partially overlapping the first two staves.







First system of musical notation, consisting of four staves. The notation is in a historical style, likely 18th or 19th century. The first staff is in treble clef, the second in treble clef, the third in bass clef, and the fourth in bass clef. The music is written in a single system, with various note values and rests. The notation is in a historical style, likely 18th or 19th century.

2^d Music.

Aire

Second system of musical notation, consisting of eight staves. The notation is in a historical style, likely 18th or 19th century. The first staff is in treble clef, the second in treble clef, the third in bass clef, the fourth in bass clef, the fifth in treble clef, the sixth in treble clef, the seventh in bass clef, and the eighth in bass clef. The music is written in a single system, with various note values and rests. The notation is in a historical style, likely 18th or 19th century.

Handwritten musical score on aged paper, featuring multiple staves of music. The notation includes various note values, rests, and bar lines. A circular library stamp is visible in the upper right corner.

The score is divided into sections by double bar lines. The word "Rondeau" is written in the center of the page, indicating the type of musical form. The notation includes various note values, rests, and bar lines. The word "Rondeau" is written in the center of the page, indicating the type of musical form.

At the bottom of the page, the words "it shall again" are written, suggesting a refrain or a repeated section of the music.

Handwritten musical score for four staves. The notation includes various notes, rests, and dynamic markings. The lyrics "end of the strain" are written across the staves. A circular library stamp is visible on the right side of the page.

end of the strain

end of the strain

end of the strain

end of the strain

Overture

Handwritten musical score for five staves. The notation includes various notes, rests, and dynamic markings. The lyrics "Trumpets" and "Violins" are written across the staves.

Trumpets

Violins

Handwritten musical score on aged paper, featuring ten staves of music. The notation includes various notes, rests, and bar lines, with a prominent vertical bar line separating the first system from the second. The manuscript is written in brown ink.

The score is organized into two systems of five staves each. The first system (top) contains staves 1 through 5, and the second system (bottom) contains staves 6 through 10. A vertical bar line is positioned between the fifth and sixth staves.

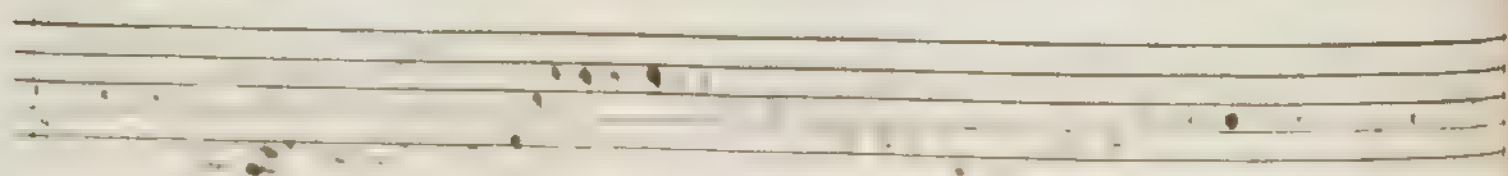
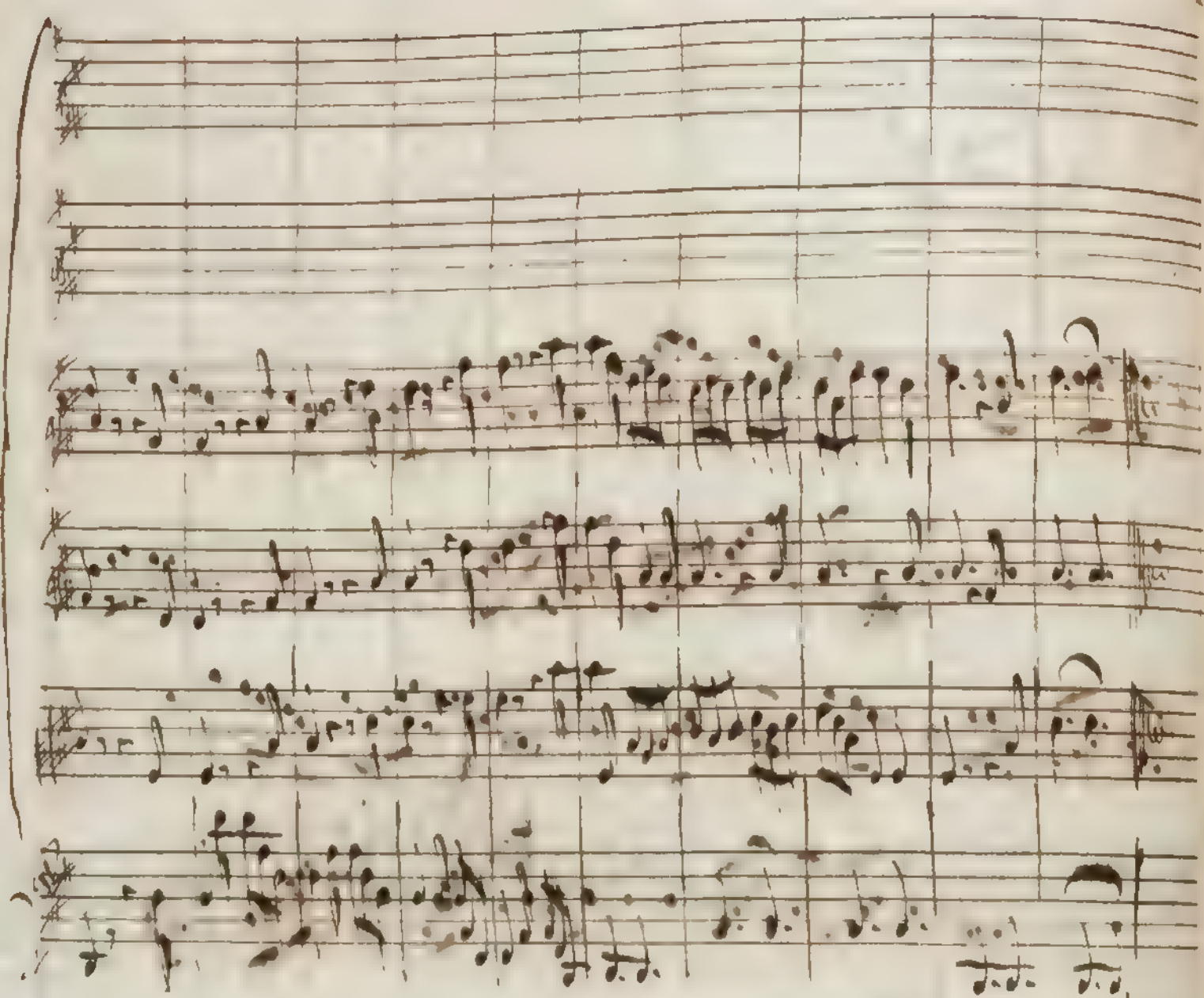
Key features of the notation include:

- Staff 1: A melodic line with a series of eighth notes ascending and then descending.
- Staff 2: A staff with mostly rests and a few scattered notes.
- Staff 3: A complex passage with many beamed eighth and sixteenth notes.
- Staff 4: Another complex passage with dense beamed notes.
- Staff 5: A melodic line with some rests.
- Staff 6: A melodic line with some rests.
- Staff 7: A complex passage with many beamed eighth and sixteenth notes.
- Staff 8: A complex passage with many beamed eighth and sixteenth notes.
- Staff 9: A complex passage with many beamed eighth and sixteenth notes.
- Staff 10: A melodic line with some rests.

The manuscript shows signs of age, including discoloration and some wear along the edges.

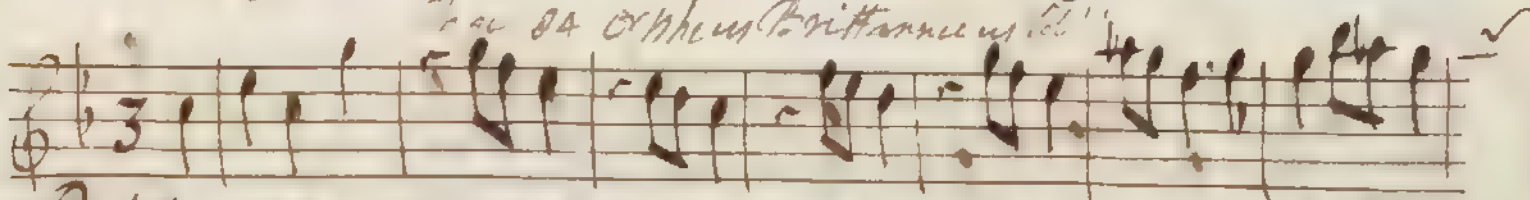
Handwritten musical score on five staves. The notation includes various musical symbols such as notes, rests, and clefs. The paper shows signs of age and staining.

Handwritten musical score on five staves, continuing the piece from the first system. The notation includes various musical symbols such as notes, rests, and clefs. The paper shows signs of age and staining.

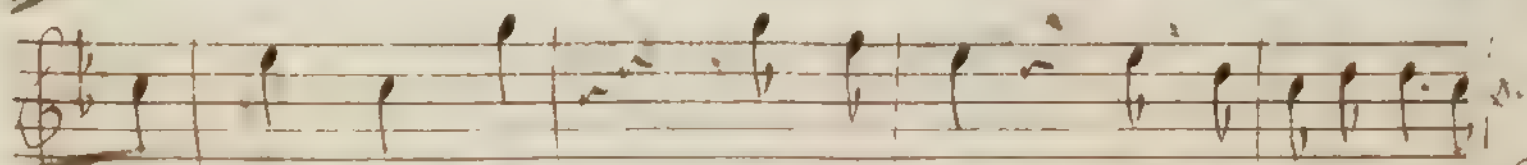
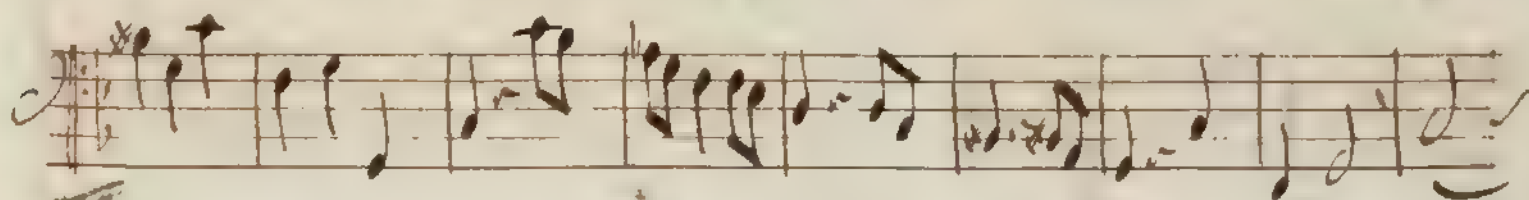


First Act. Music.

No 84 Orchestral Introduction



Prelude

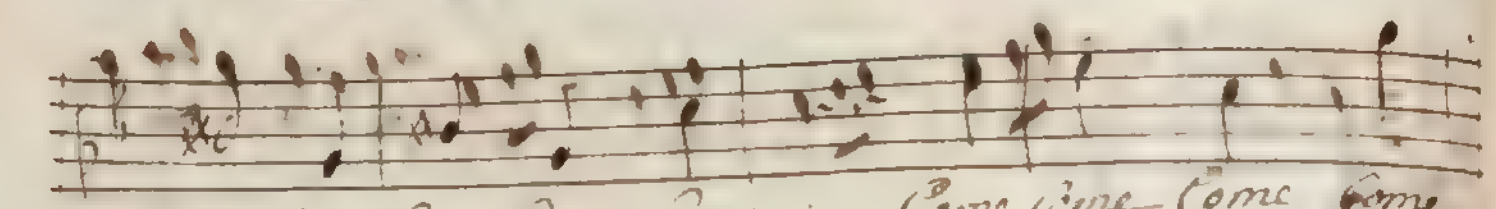


Come Come Come Come Let us leave Let us leave y.



Come Come Come Come Let us leave Let us leave y.

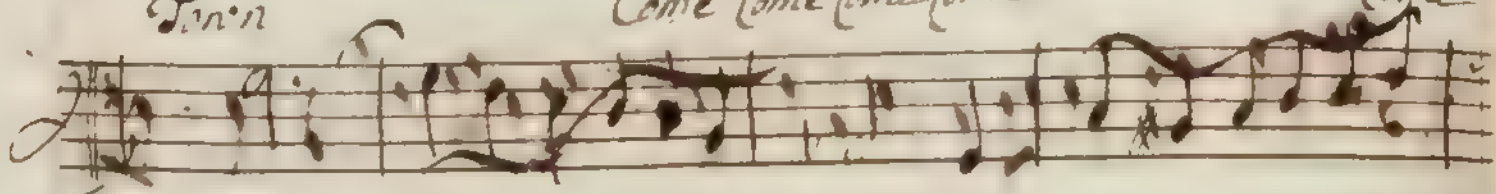




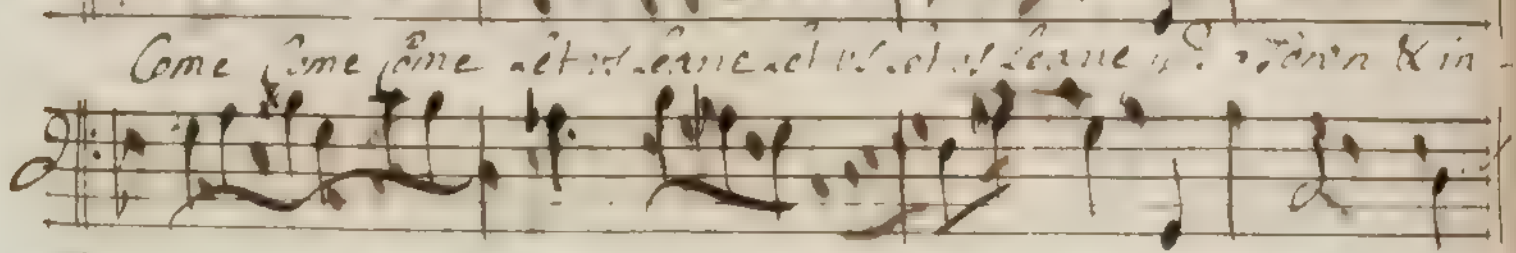
Ton Come Come Come Come Come Come Come



Ton Come Come Come Come Come



Let us leave Let us Let us Let us leave y. Ton & in



Lonely Place where Crowds & noise where Crowds &

Lonely Place where Crowds where Crowds &



noise were never never never never known resolve = =

noise were never never never never known resolve = =



to spend our Daies ; In Pleasant pleasant

to spend our Daies ; In

Shades

In pleasant pleasant

Pleasant pleasant pleasant in pleasant pleasant shades upon

Shades upon y^e grass at night our selves weel lay our

on the grass at night our selves weel lay

Daies in harmless sports shall pass our Daies in harmless

our Daies in harmless sports shall pass our

ports in nameless ports shall pass Thus Time shall
Dare in nameless ports shall pass Thus Time shall

Slide = = = = = away; &
Slide = = = = = away; &

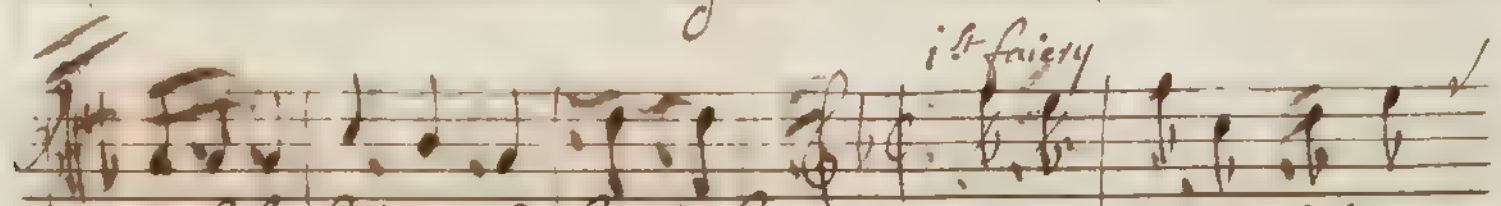
Enter the Drunken Foot with the Fairies &

Prelude

Drunken Poet



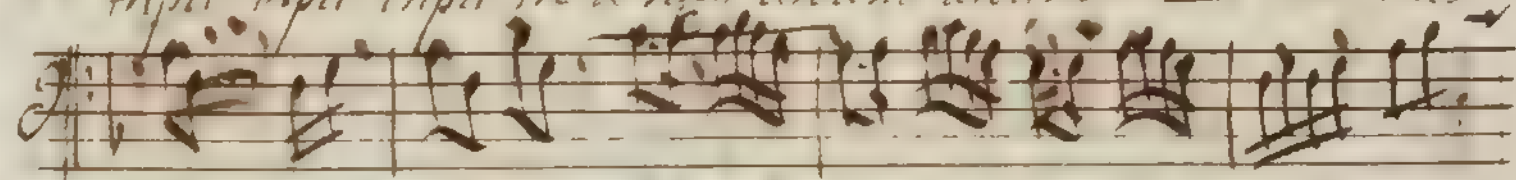
Fi fi fi fill up y^e bowl then fi fi fi fill up y^e bowl then



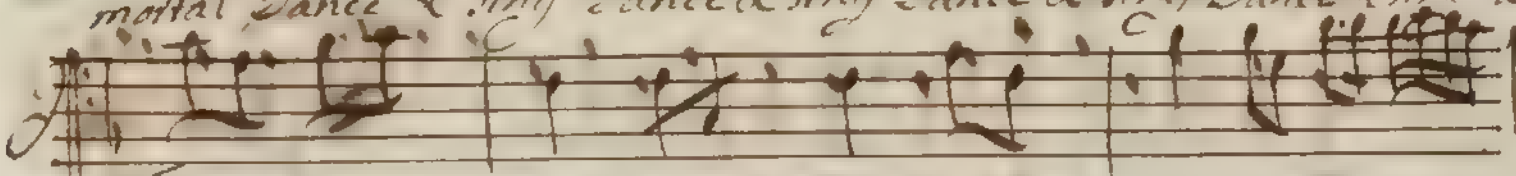
fi fi fi fill up y^e bowl then ; Tripit tripit tripit



tripit tripit tripit in a ring around around = = this



mortal Dance & sing Dance & sing Dance & sing Dance & sing a



round = around = around = = this mortal Dance & sing



Turn over for y^e Chorus &

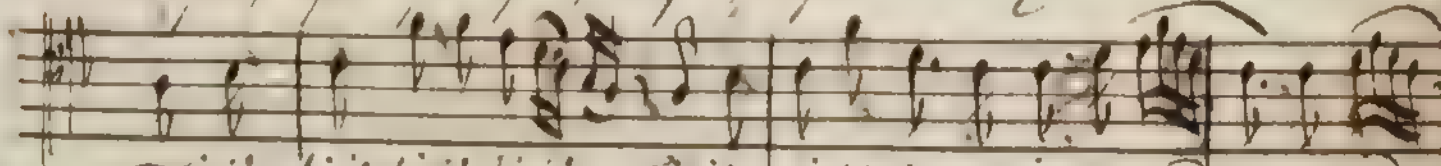
Chorus.



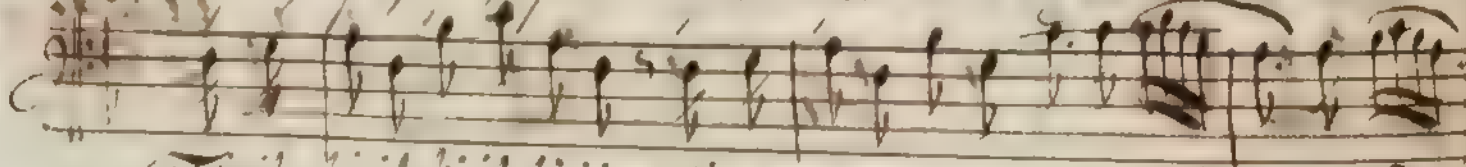
Tripit Tripit, hipit hipit, Tripit, Tripit in a ring a = round = a =



Tripit, hipit hipit hipit, Tripit, Tripit in a ring a = round = a =



Tripit, hipit, hipit, hipit, Tripit. Tripit in a ring around = a round =

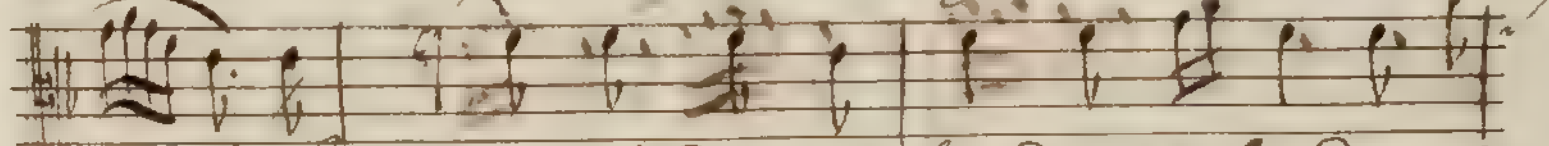


Tripit hipit, hipit, hipit, Tripit, Tripit in a ring around = a round =





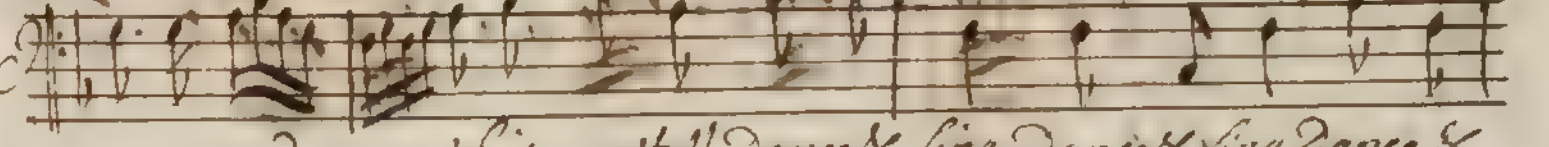
round = = = this mortall Dance & sing Dance & sing Dance &



round = this mor = tal Dance & sing Dance & sing Dance &

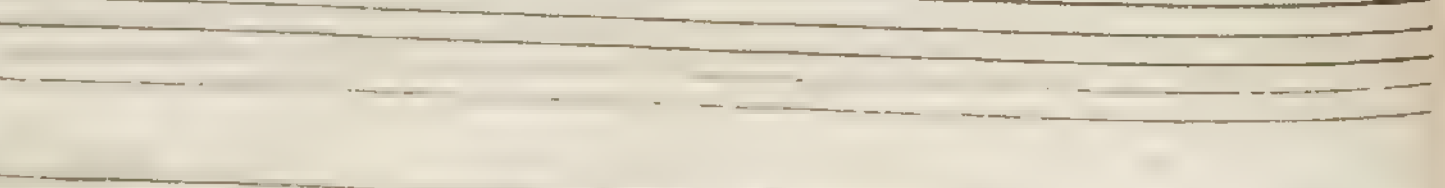
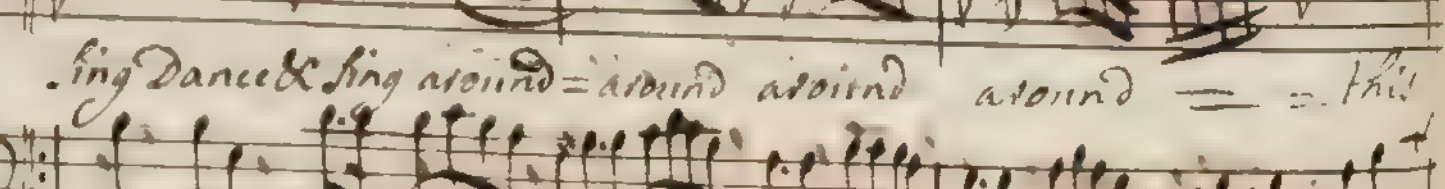
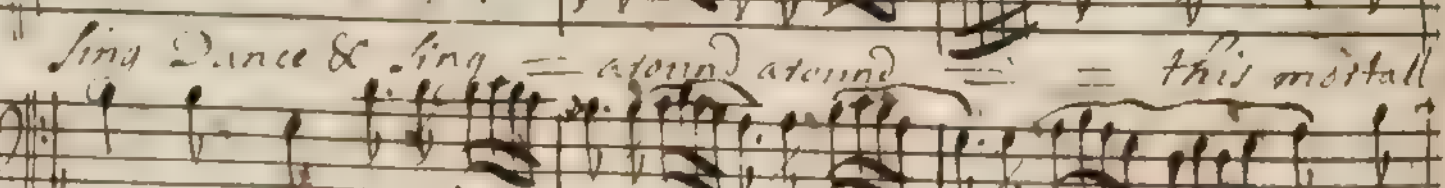
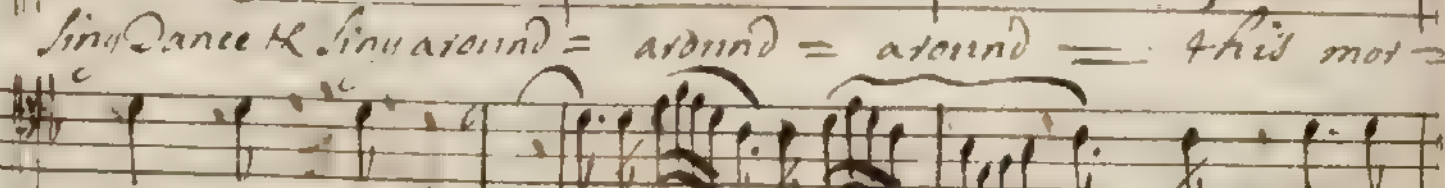
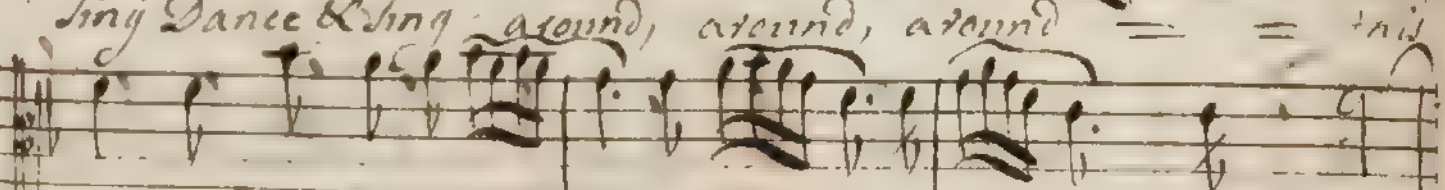


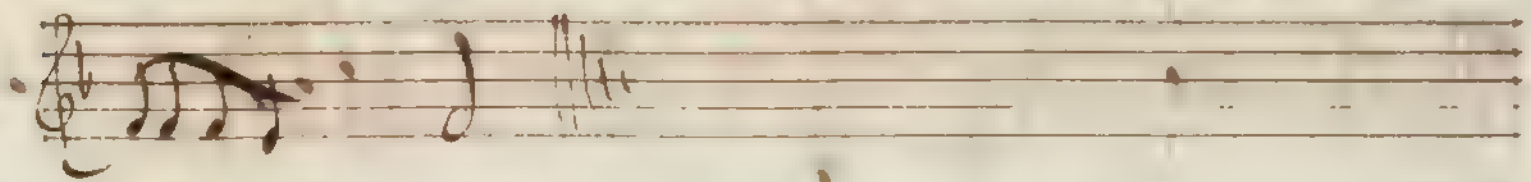
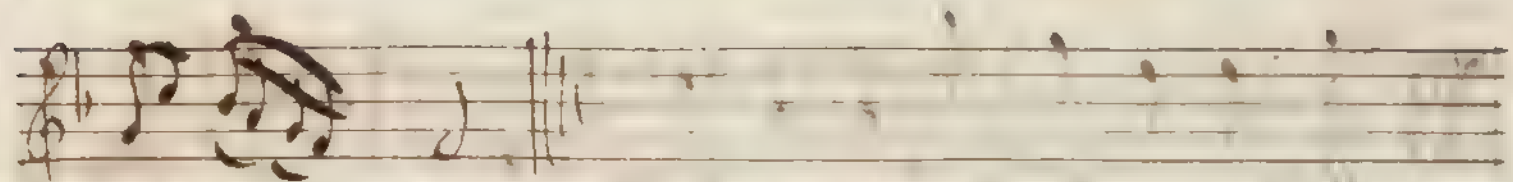
= = = this mortall Dance & sing Dance & sing Dance &



around = = this mortall Dance & sing Dance & sing Dance &



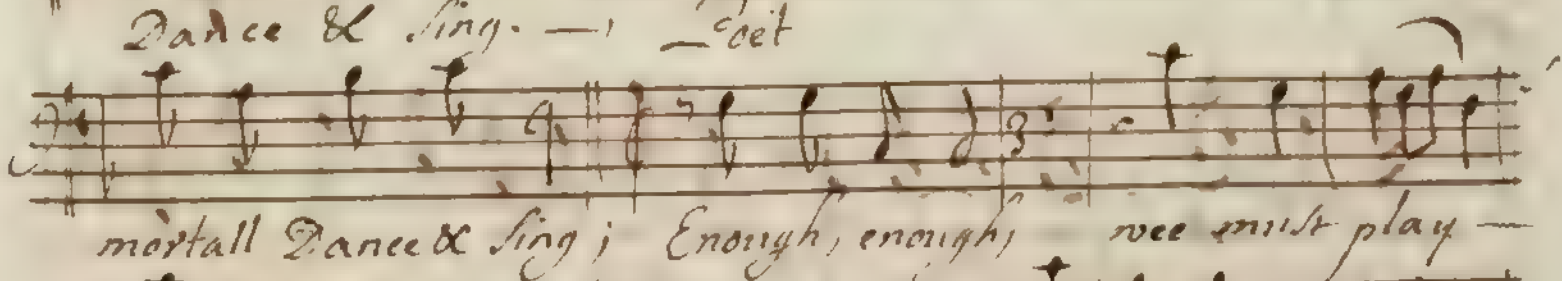




- tall Dance & Sing. -



Dance & Sing. - Poet



wee must play. - wee must play = = = at blind mans buff. -



Tu, tu turn me round = = tu tu turn me round -



Stand away Sta: Stand away Sta Stand away The catch whom

may Caten, caten, Caten, Caten, Caten, Caten, Caten, Caten whom, may

2^d gaiety. -

About him goe So, So, So, So So, So, about him goe So, So, So, pinch

pinch y. wretch from top to toe, from top to toe from top to toe - pinch

pinch y. wretch from top to toe, pinch him forty forty times pinch

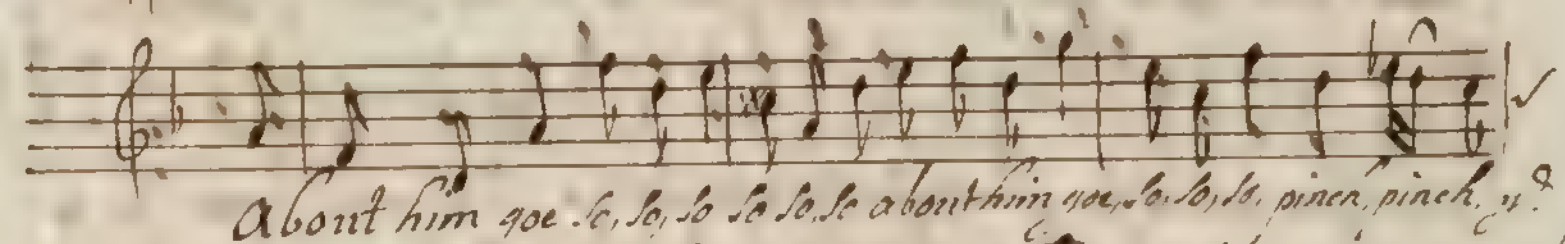
forty forty times pinch till he Confess his crimes pinen pinch



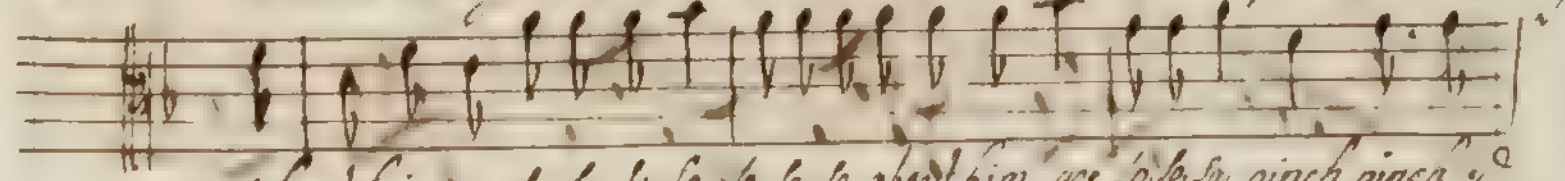
pinch till he Confess his Crimes pinch pinch till he Con-



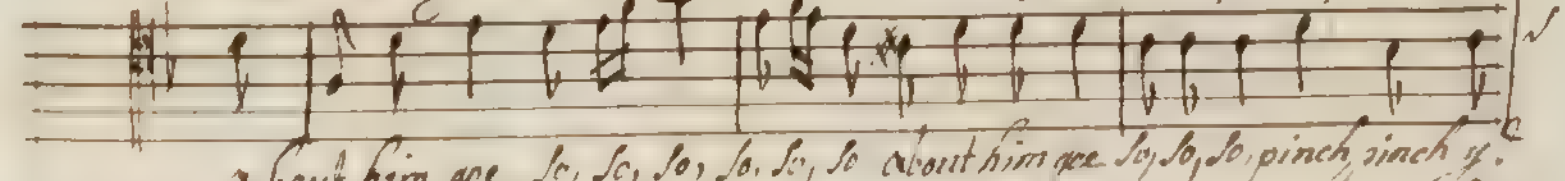
-fess his Crimes. —



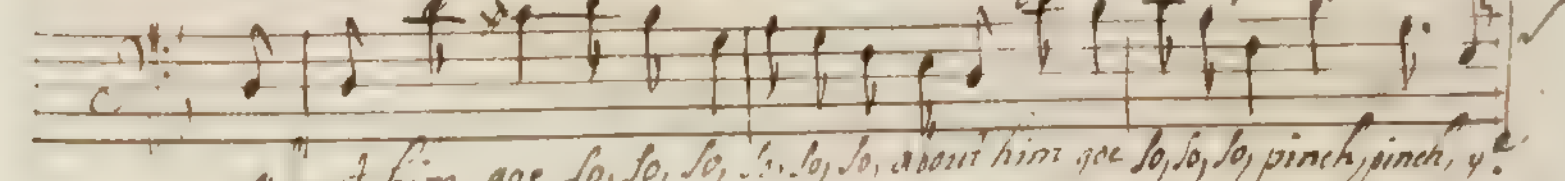
About him goe So, So, So So So, So about him goe So, So, So, pinch, pinch, y.



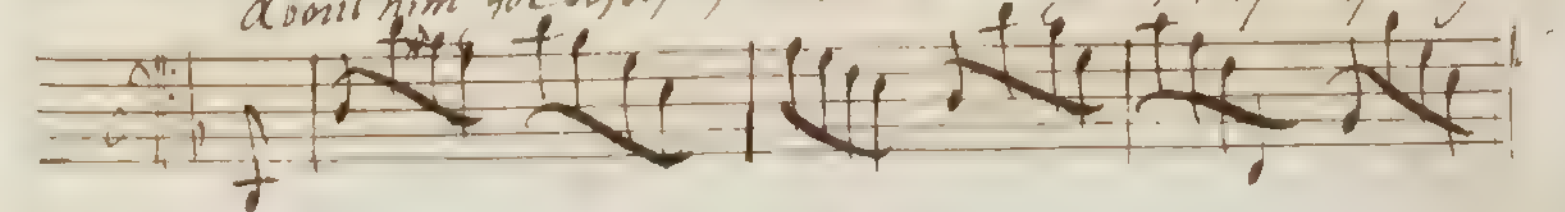
About him goe So, So, So So, So, So, about him goe So, So, So, pinch pinch, y.

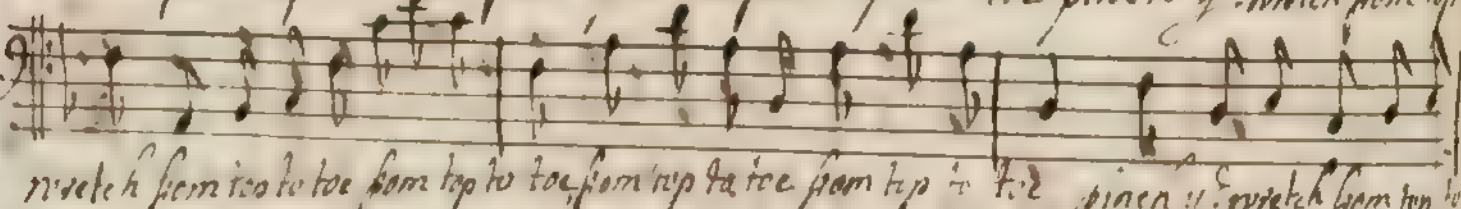
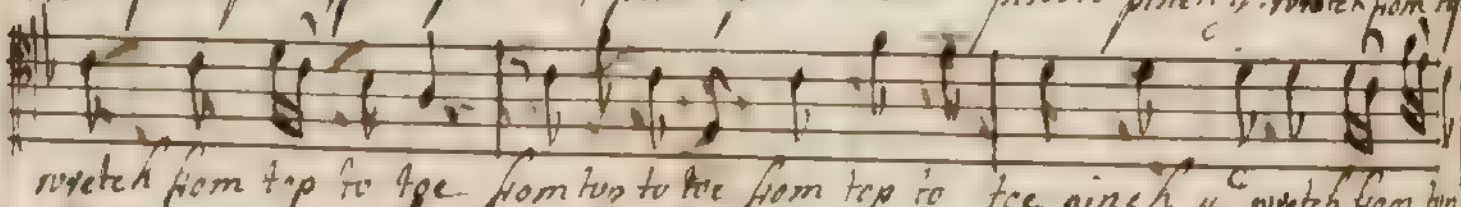
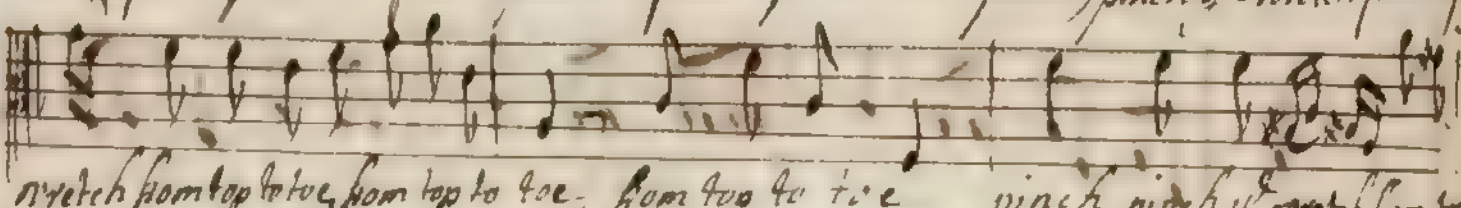
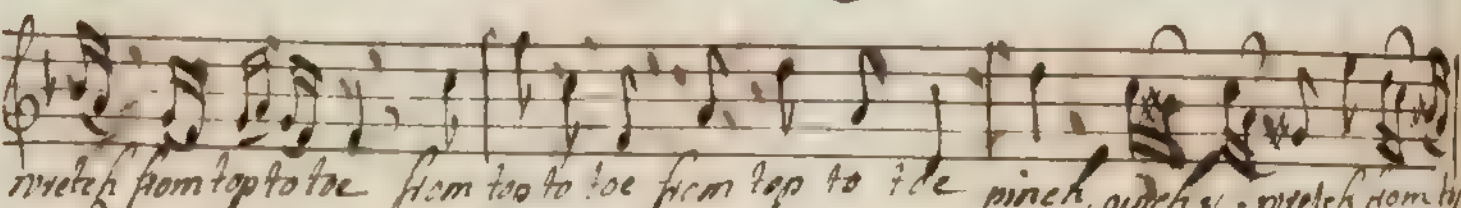


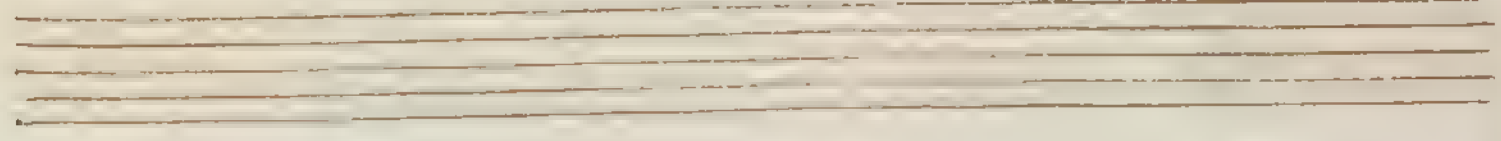
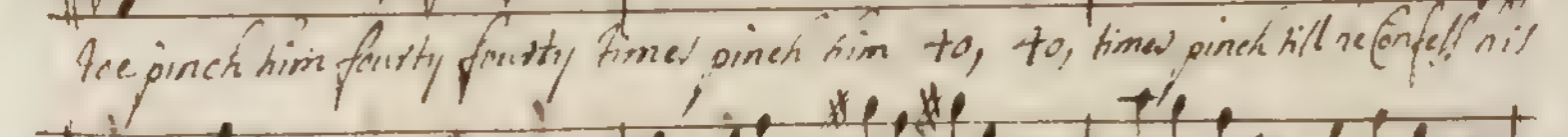
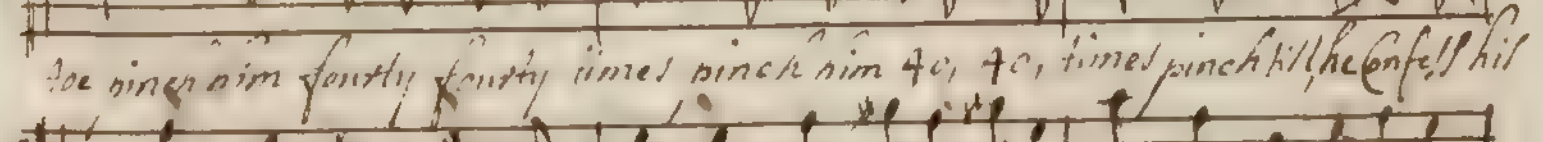
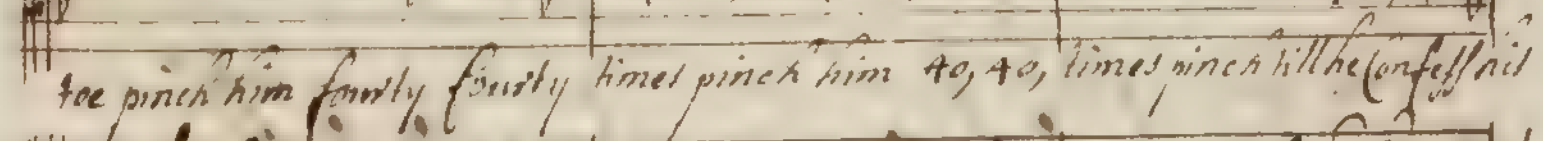
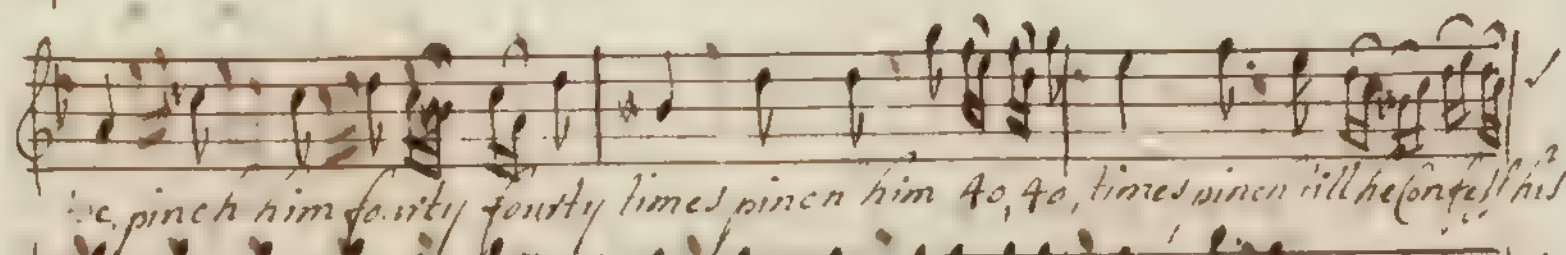
About him goe So, So, So, So, So, So about him goe So, So, So, pinch, pinch, y.

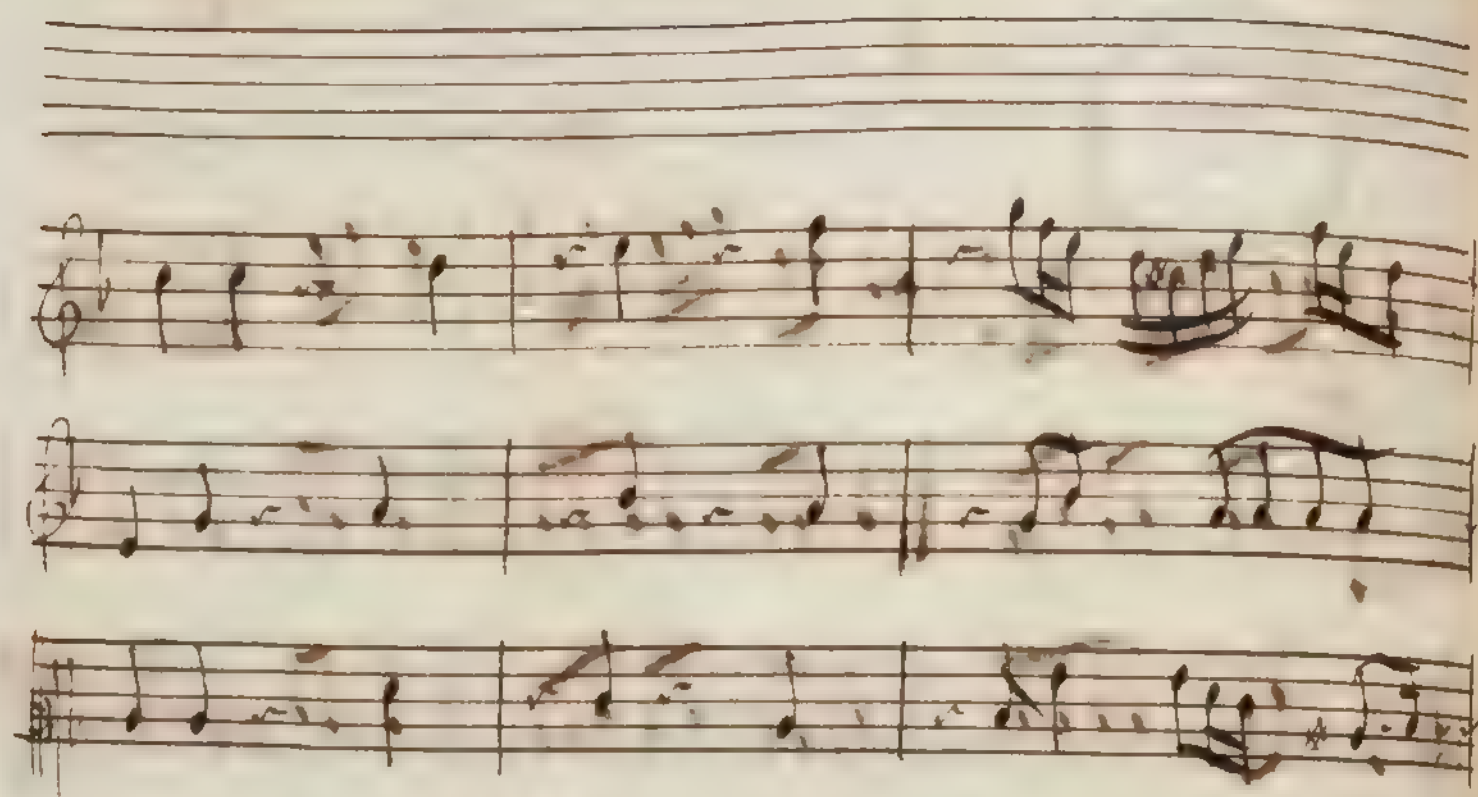


About him goe So, So, So, So, So, So about him goe So, So, So, pinch, pinch, y.









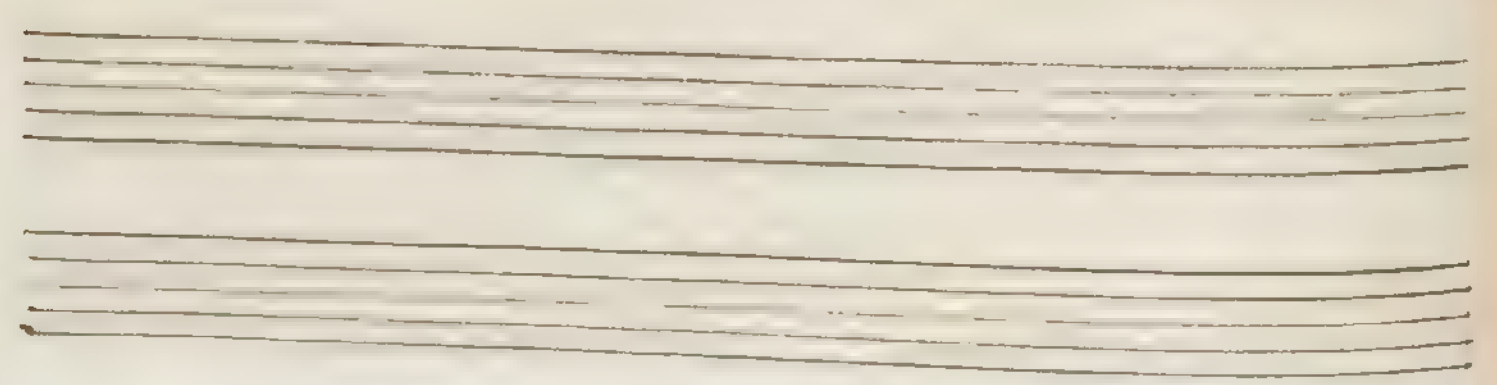
Crimes pinch, pinch, pinch, pinch, pinch till he Confess his

Crimes pinch, pinch, pinch, pinch, pinch till he Confess his

Crimes pinch, pinch, pinch, pinch, pinch till he Confess his

hold! hold! hold! hold! hold!

Crimes pinch, pinch, pinch, pinch, pinch till he Confess his





Crimes. —



Crimes. —



Crimes. —



hold! you damnd tormenting pinner / Doe / Doe / Doe Confess! —



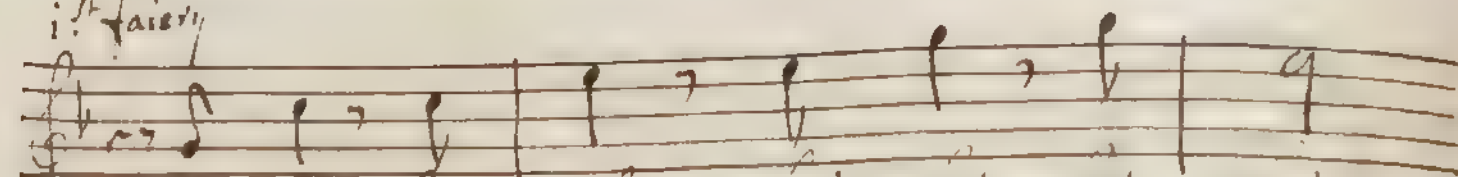
Crimes



Turn over quickly. —




1st fairy




what, what, what, what, what, what, what, what

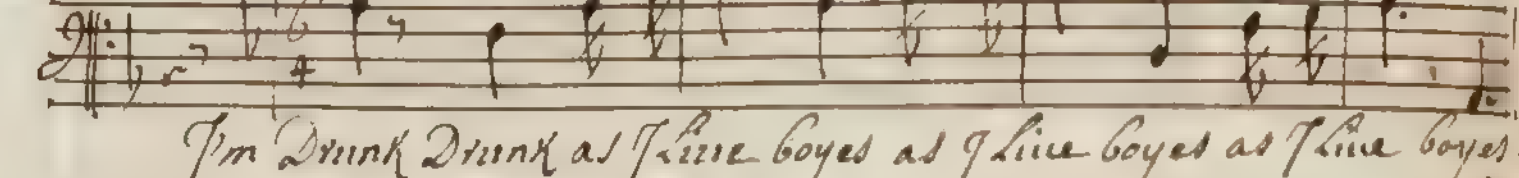
2^d fairy



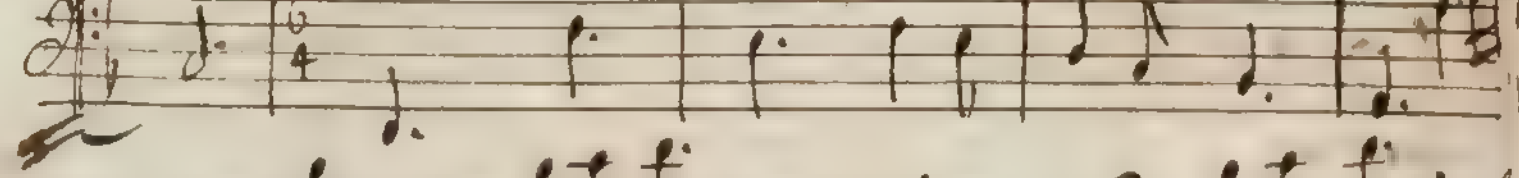
what, what, what, what, what, what, what, what



I'm Drunk Drunk as I live boys as I live boys as I live boys

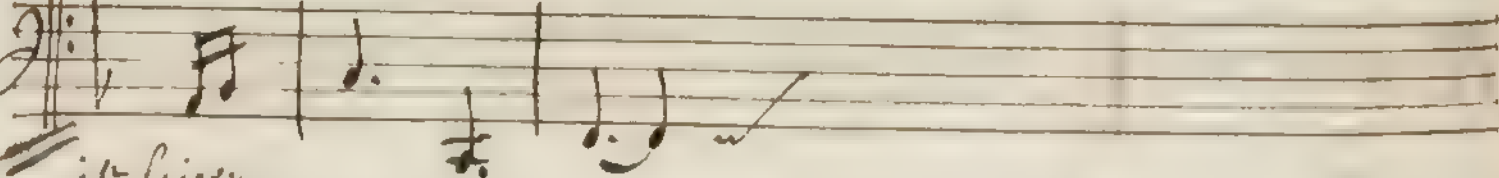


Drunk, I'm Drunk, Drunk as I live boys as I live boys Drunk as I live boys

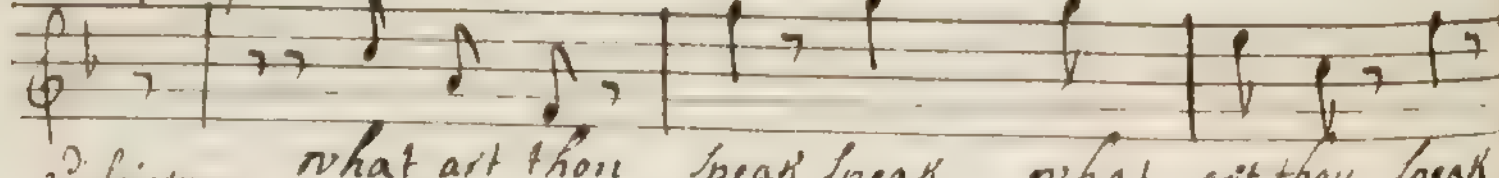


as I live boys Drunk -

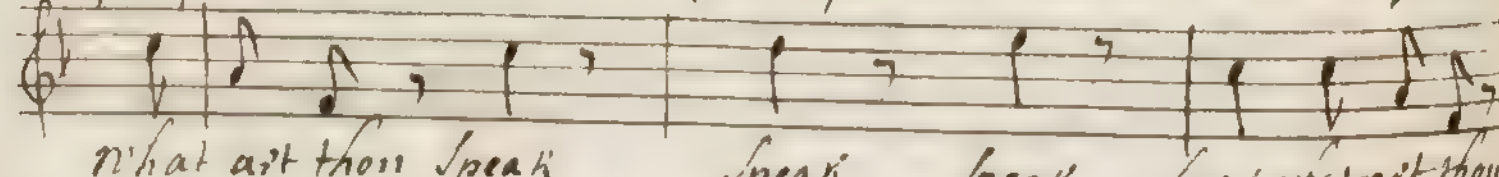
1st fairy -



2^d fairy - what art thou speak speak what art thou speak



what art thou speak speak speak speak what art thou



speak speak speak what art thou speak speak speak

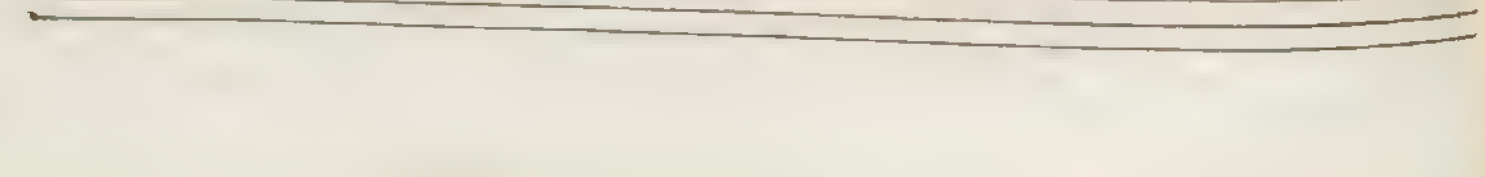
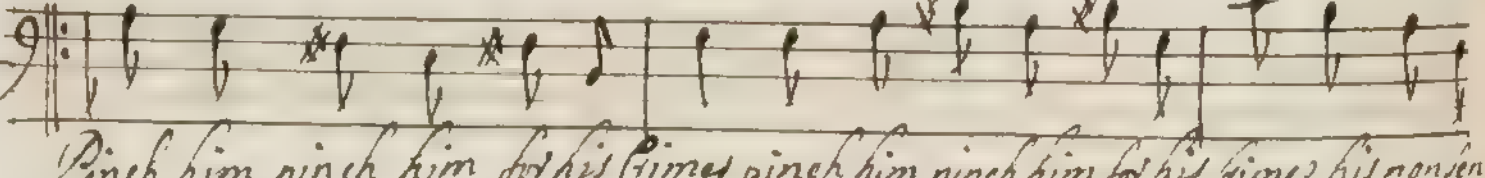
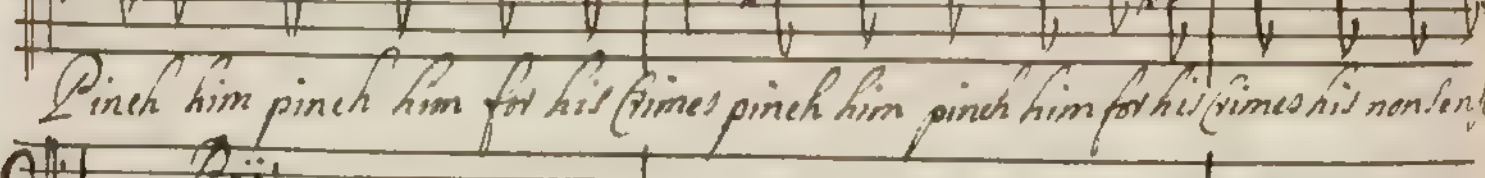
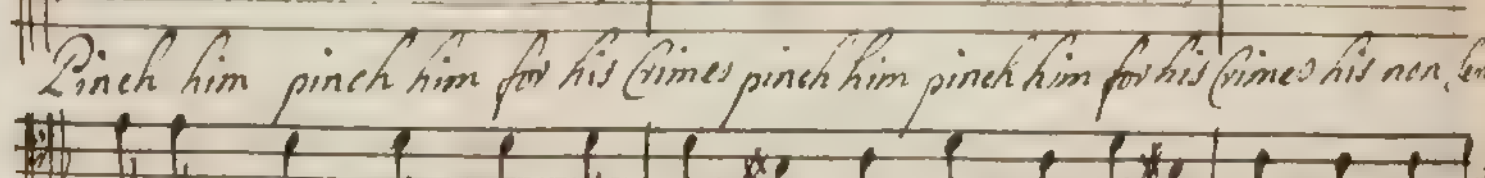
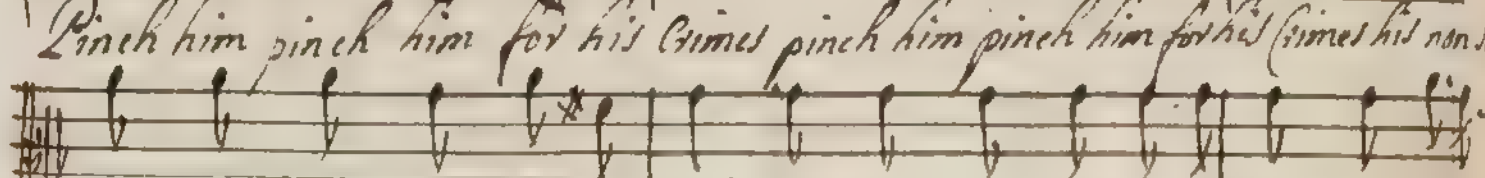
Poet

If you will know it Jam Jam a sen, sen, sen, sen

Sentry Sentry Sentry Poet

Turn quickly for the Chorus.

Chorus.

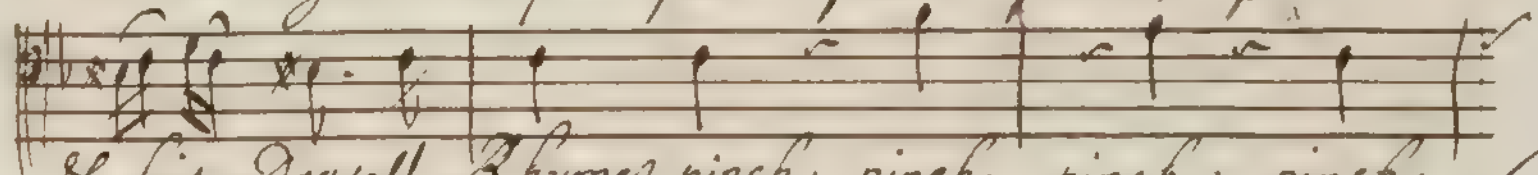




& his Dogrell Rhymes pinch, pinch, pinch, pinch,



& his Dogrell Rhymes pinch, pinch, pinch, pinch,



& his Dogrell Rhymes pinch, pinch, pinch, pinch,



hold! oh! oh!



& his Dogrell Rhymes pinch, pinch, pinch, pinch,

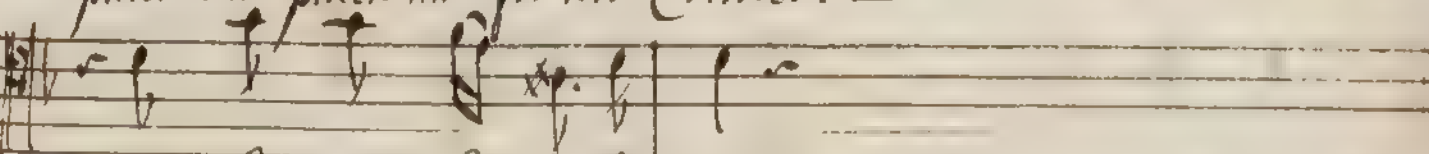




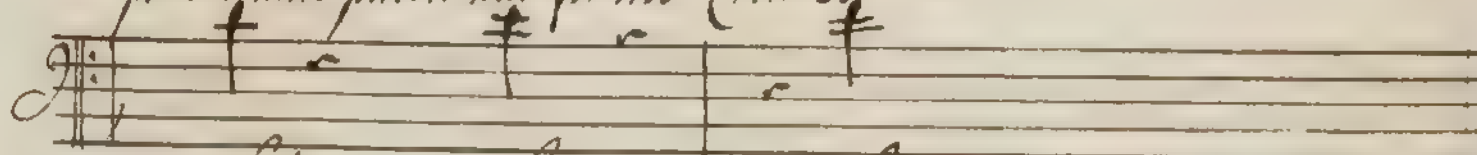
pinch him pinch him for his Crimes. -



pinch him pinch him for his Crimes. -



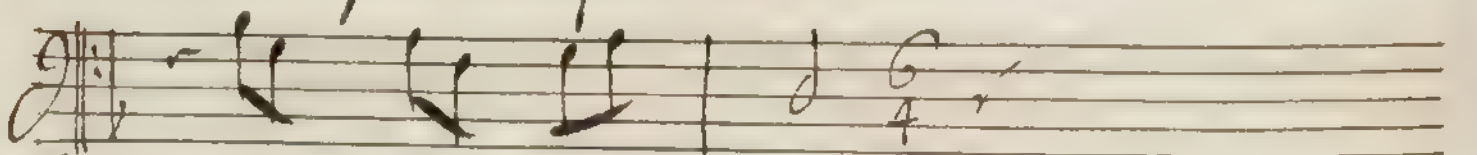
pinch him pinch him for his Crimes. -



oh! oh! oh!



Pinch him pinch him for his Crimes. -



1st fairy. -



2^d fairy.

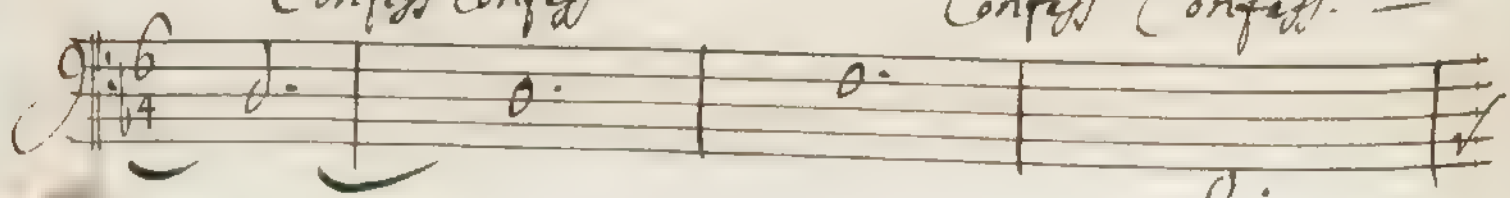
Confess Confess

more -



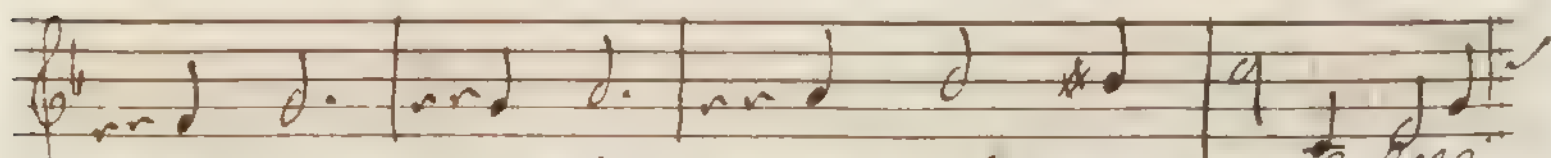
Confess Confess

Confess Confess. -

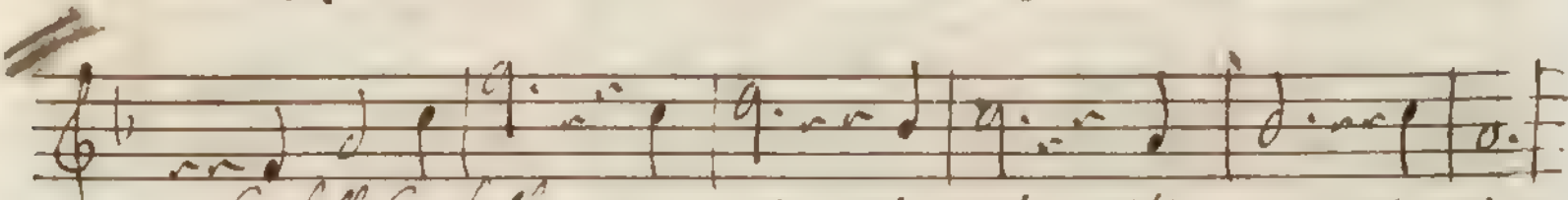
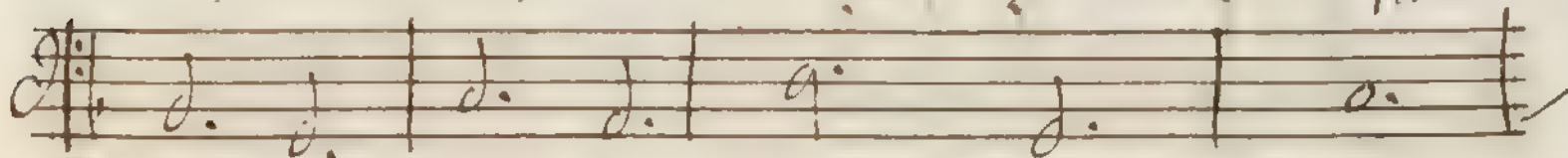




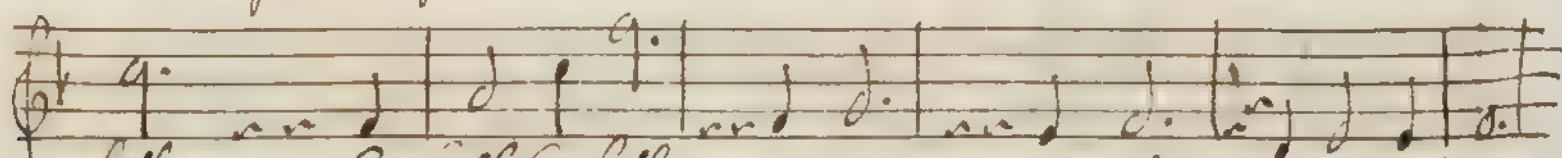
more, more, more, more, more, more, more, more, more, —



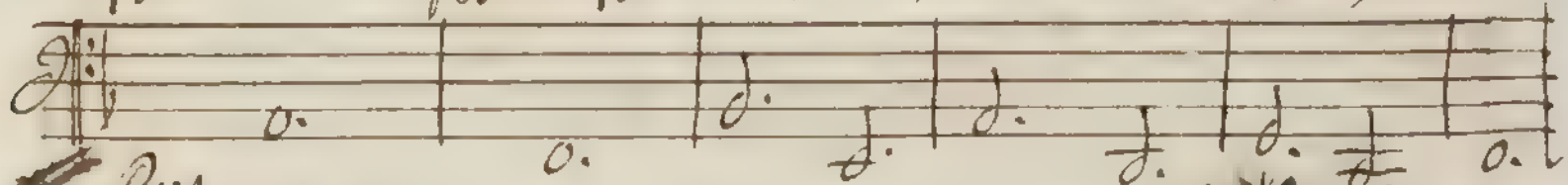
more, more, more, more, more, more, more, more Confess Con —



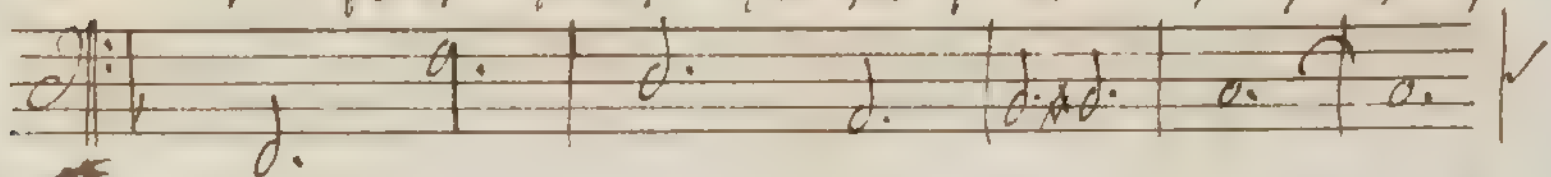
Confess, Confess more, more, more, more, more, more, more, more, more. —



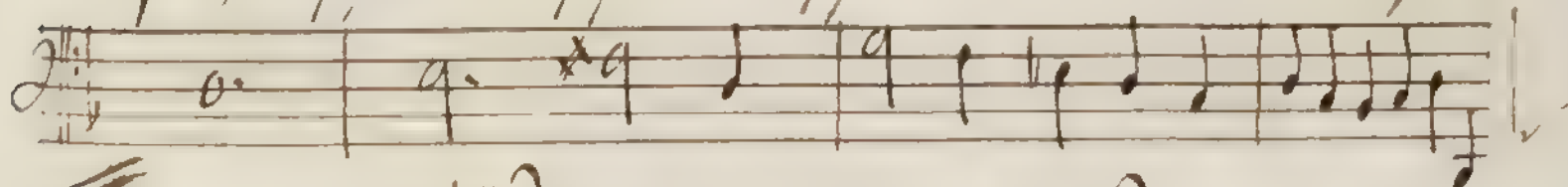
Confess, Confess, Confess more, more, more, more, more, more, more, more, —



I Confess, I Confess, I Confess, I Confess I'm very, very, very, very



poor, nay, prithee nay prithee nay prithee now Doe not Doe not pinch me



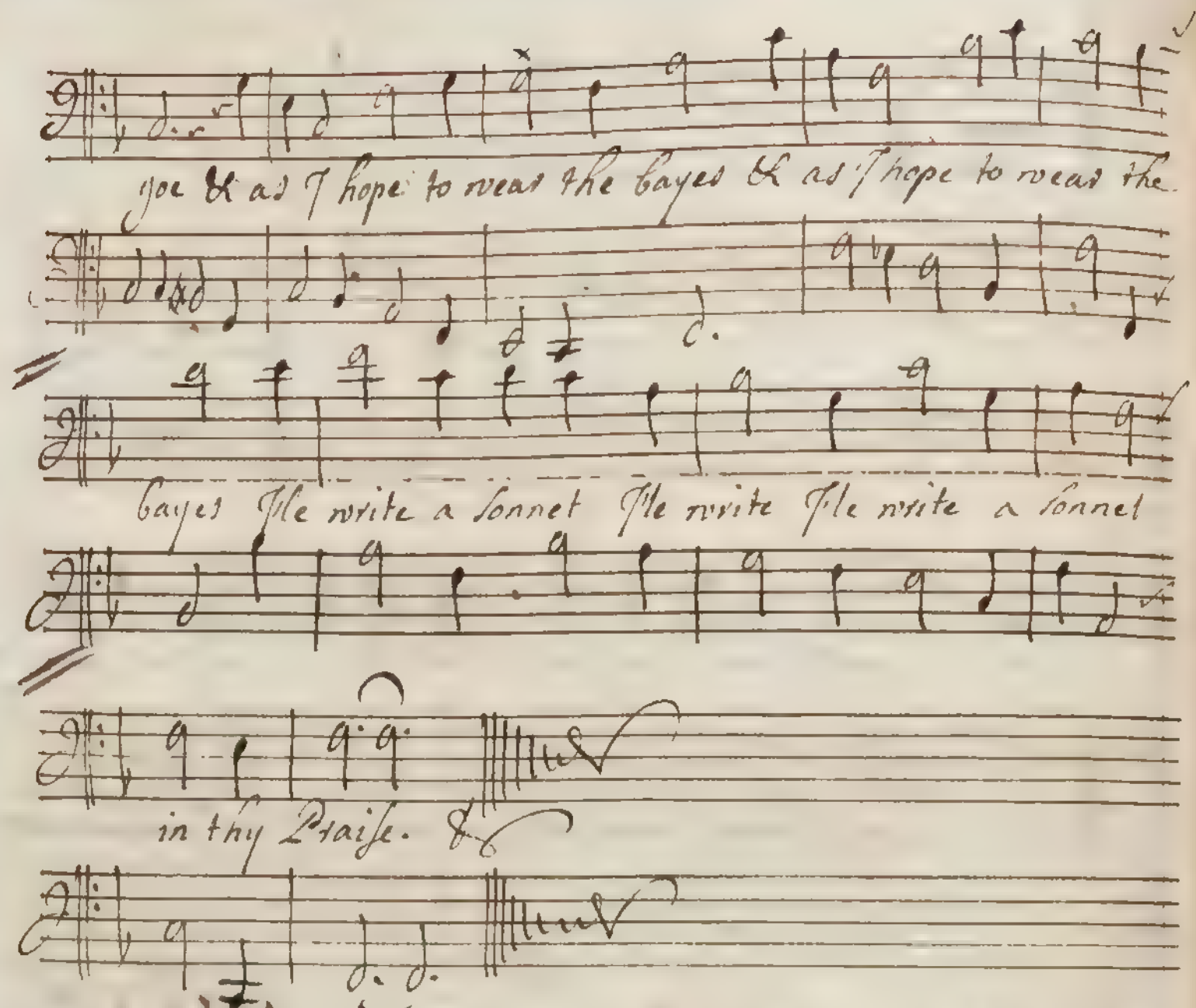
So, go, go, good Dear Devil, Let me, Let me Dear Devil Let me



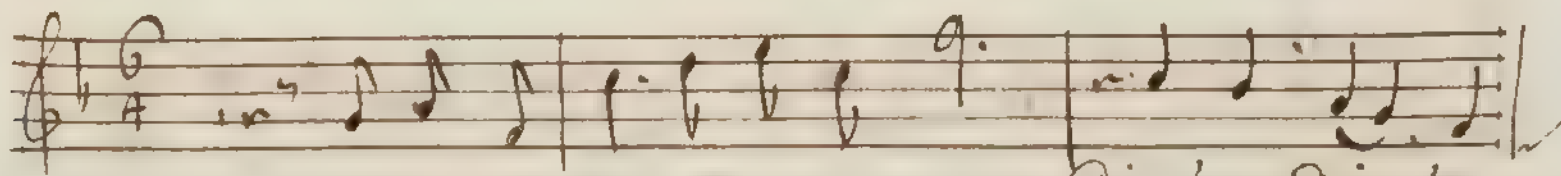
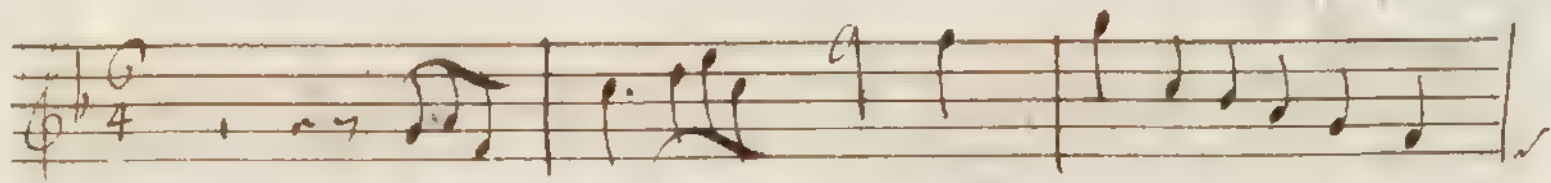
Handwritten musical score on a single page, featuring two staves of music with lyrics written below the notes. The notation is in a historical style, likely from the 17th or 18th century, using a treble clef and a key signature of one flat (B-flat). The lyrics are written in a cursive hand.

The lyrics are:

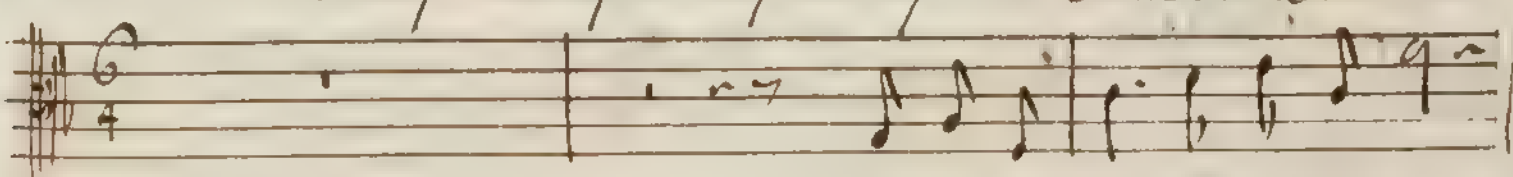
you & as I hope to wear the Bayes & as I hope to wear the
Bayes I'll write a Sonnet I'll write I'll write a Sonnet
in thy Praise. &



Chorus.



away away away away Drine'em Drine'em



away away away away -



Drine'em Drine'em hence Drine'em Drine'em



Drine'em Drine'em hence, Drine'em Drine'em hence = = =





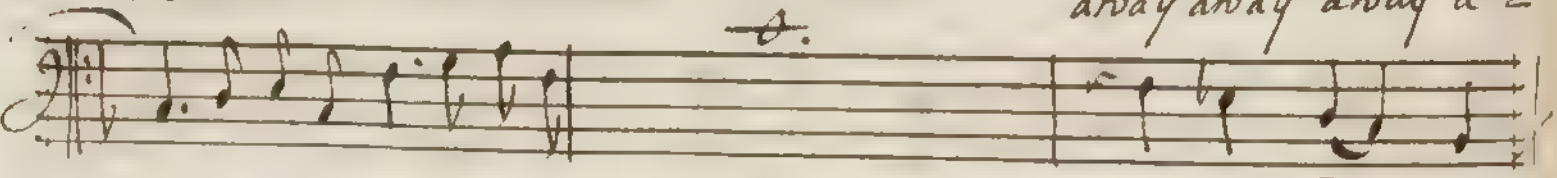
hence Dtime'em Dtime'em hence Dtime'em Dtime'em hence Dtime'em Dtime'em



Dtime'em Dtime'em hence Dtime'em Dtime'em hence = =

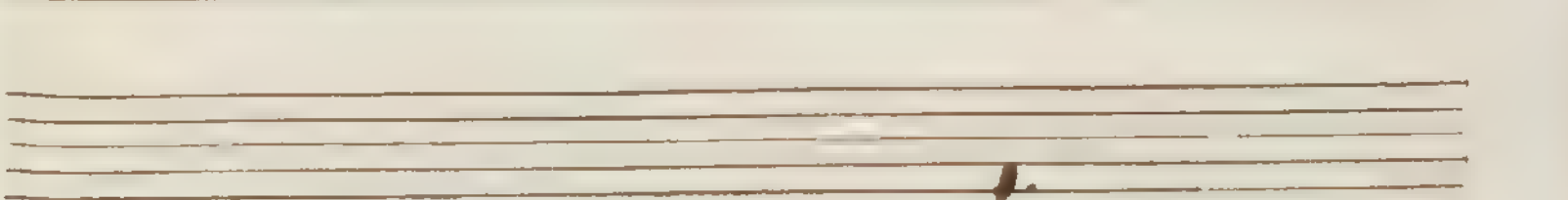
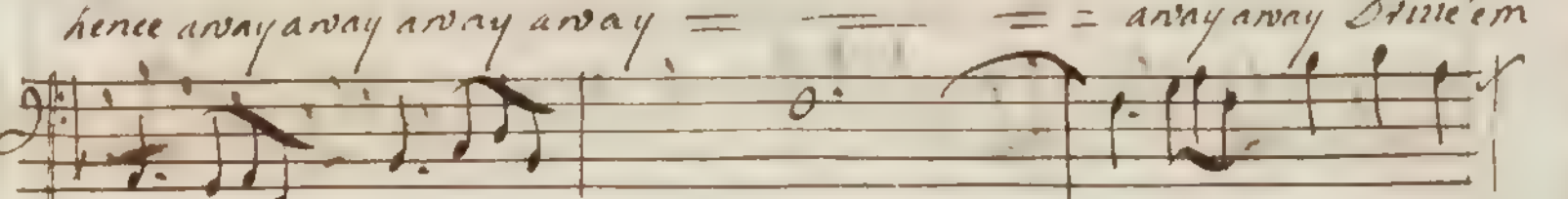
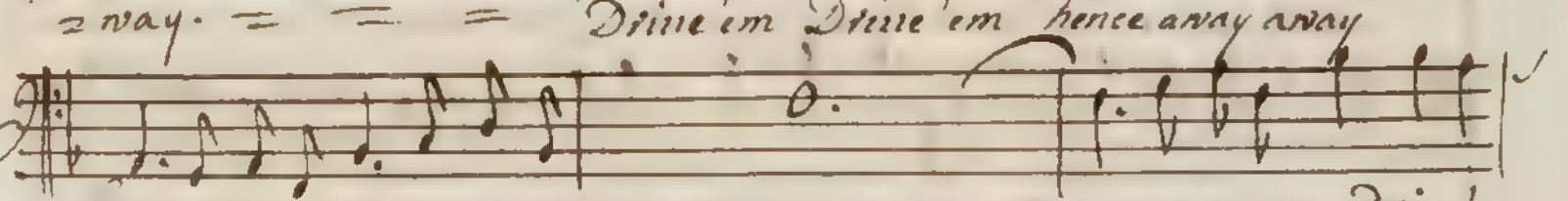
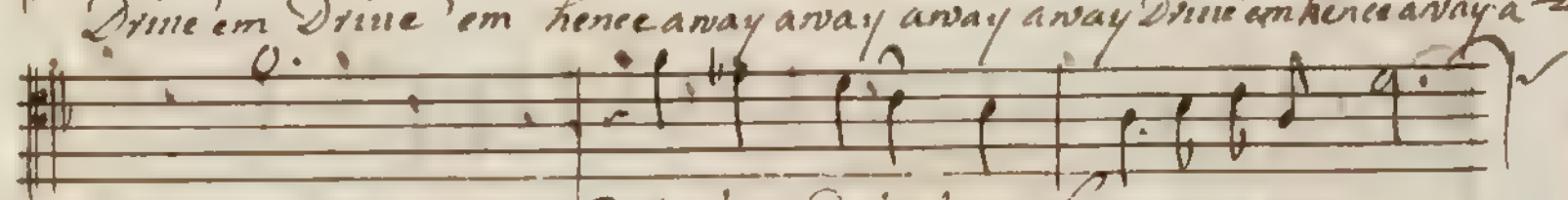
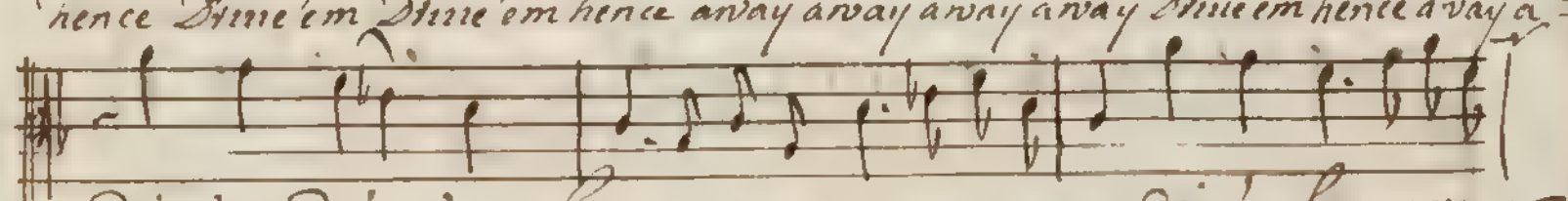
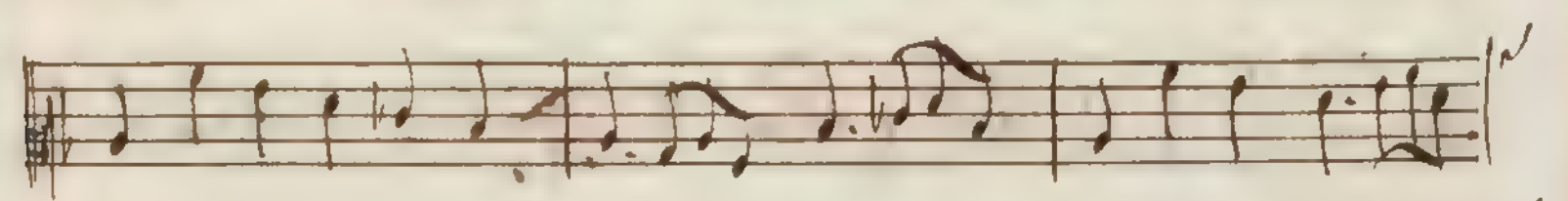


hence ~~o.~~ away away away a =



= away away away away = = Dtime'em Dtime'em





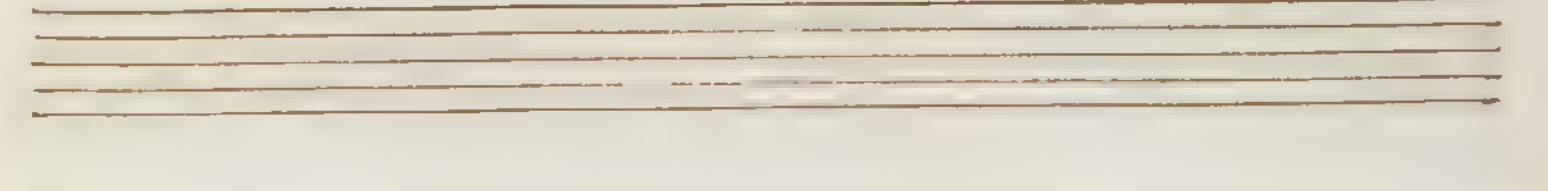
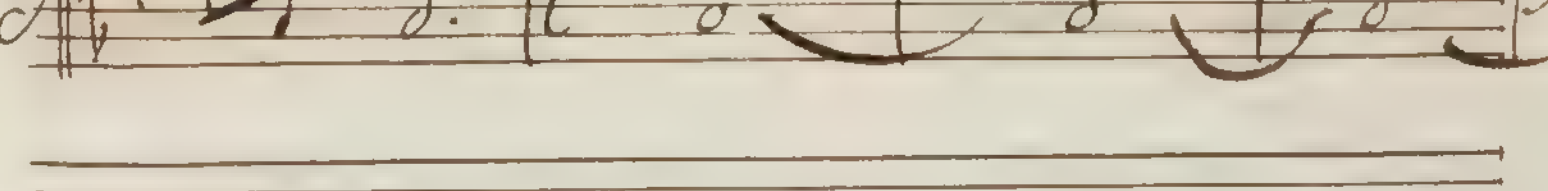
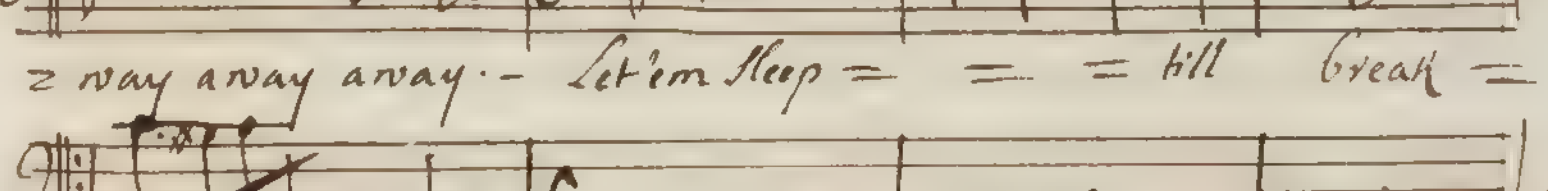
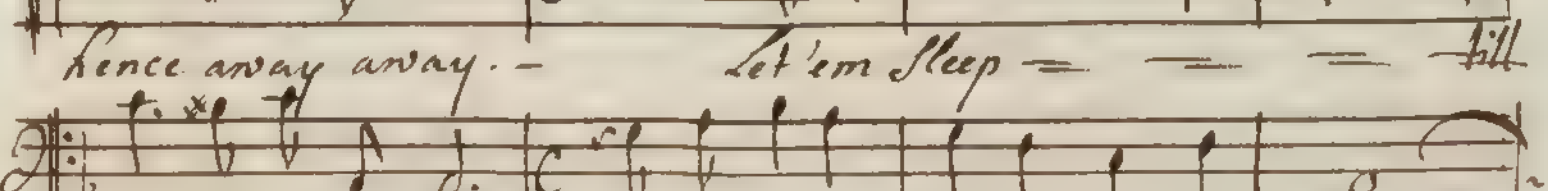
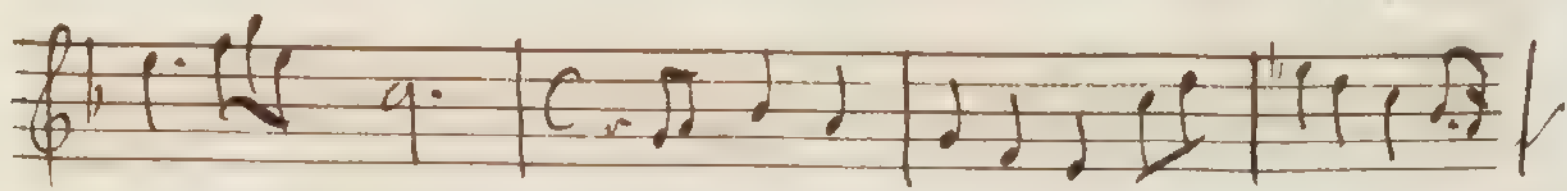
Handwritten musical score on a page with ten staves. The first six staves contain musical notation and lyrics. The last four staves are empty.

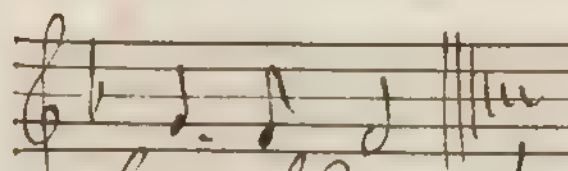
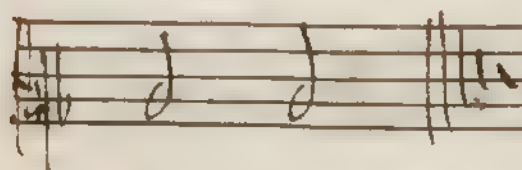
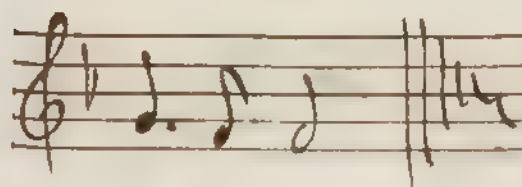
z way Drine'em hence away away Drine'em Drine'em hence away away away a-

z way Drine'em hence Drine'em hence away away away away Drine'em Drine'em

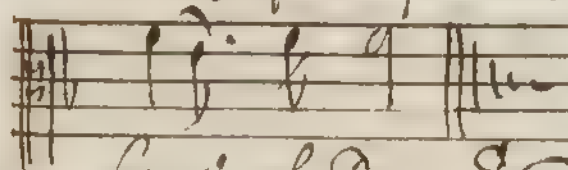
= away away Drine'em hence away away away away Drine'em hence Drine'em

hence away away away away Drine'em Drine'em hence away away away a-

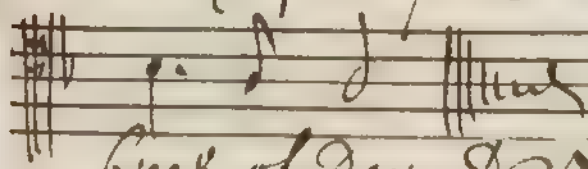




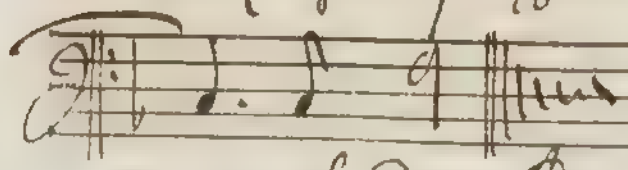
break of Day.



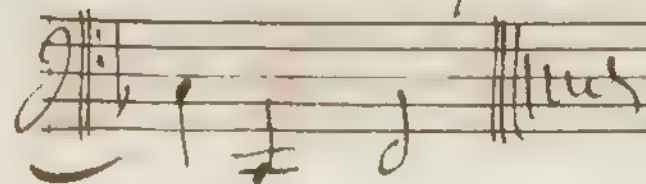
break of Day.



break of Day.



= = of Day.

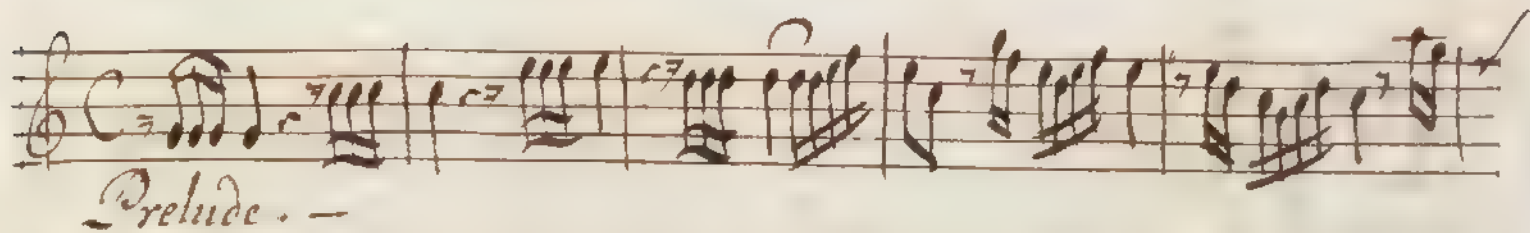


Dance.

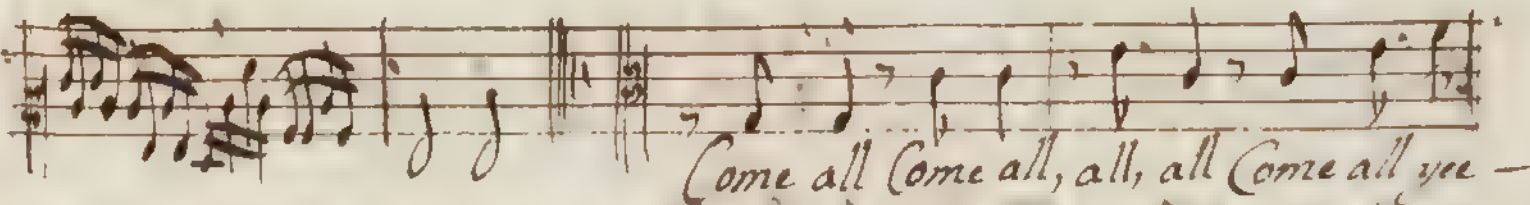
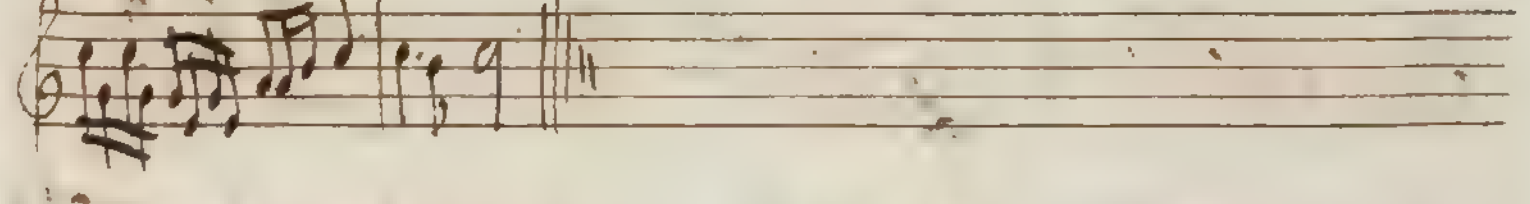
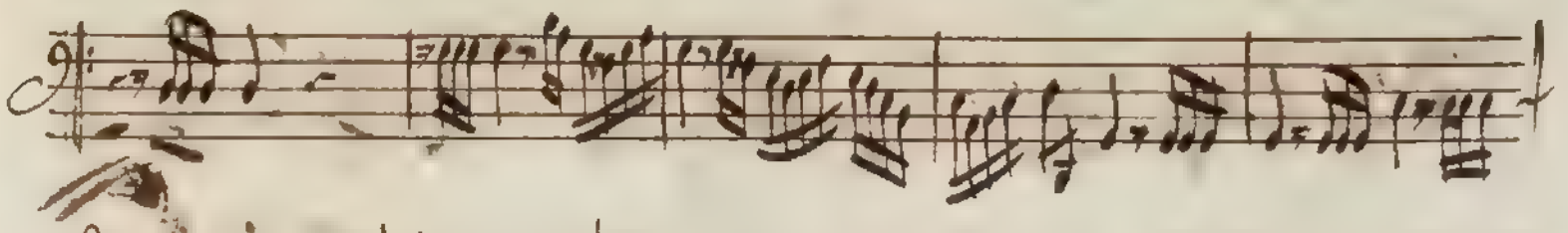
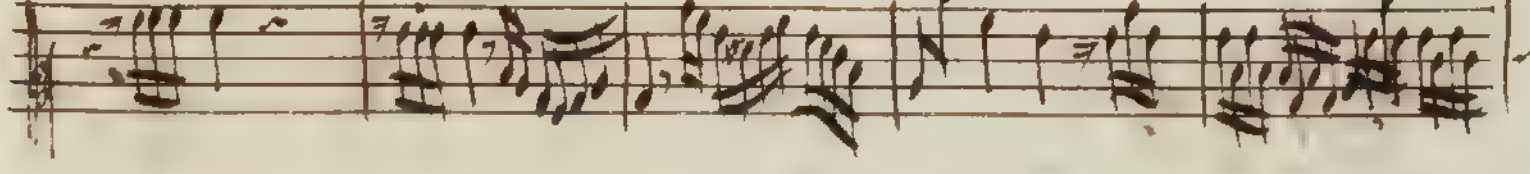
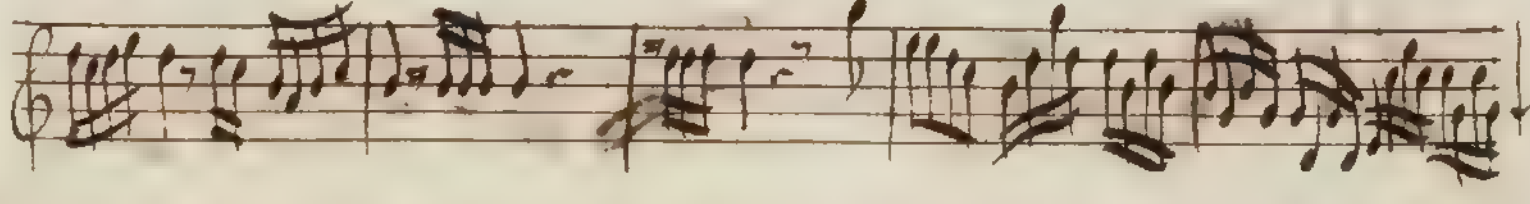
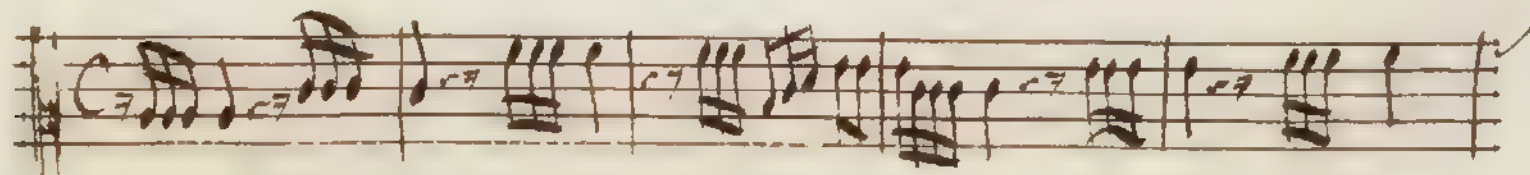
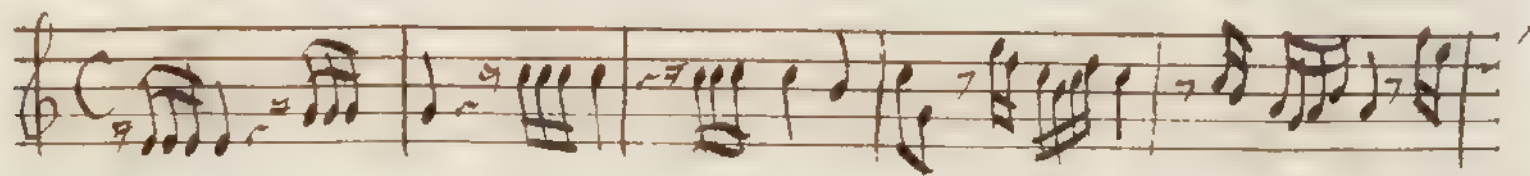




Music in the 2^d Act. —

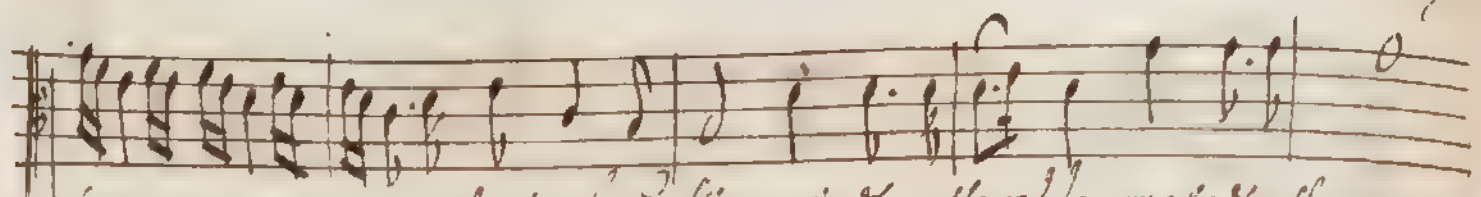


Prelude. —



Come all Come all, all, all Come all ye —

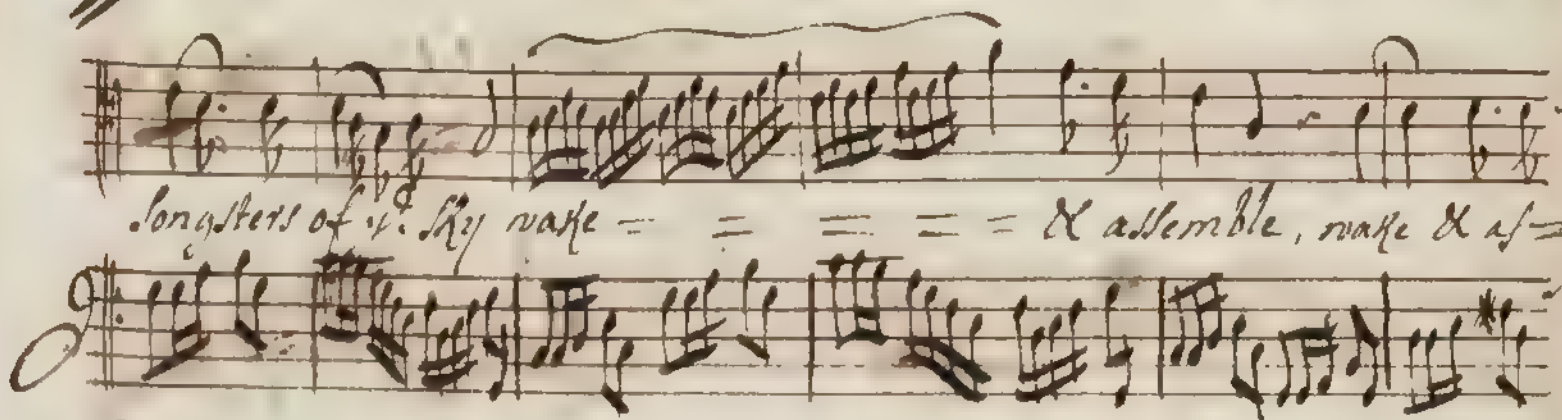
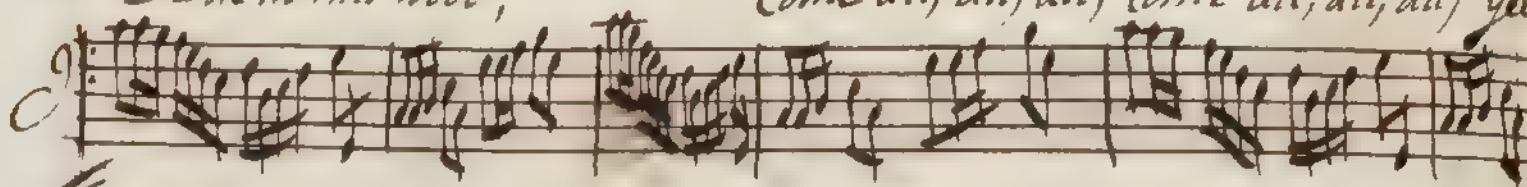




longs = = = = text of y. hy wake & assemble wake & assem =



= = ble in this mood; Come all, all, all, Come all, all, all, ye



longsters of y. hy wake = = = = & assemble, wake & as =

= = ble in this mood, but no ill co = ding bird be =



nish no, non out the harm = = less & the good, but no ill co = ding



oid or nigh no none out y. harm = less & y. good no none no none but y.



harmless none but y^e. harmless & y^e. good no none but y^e.

harmless & the good. &c.

harmless & the good. &c.

harmless & the good. &c.

harmless & the good. &c.

harmless & the good. &c.

harmless & the good. &c.

harmless & the good. &c.

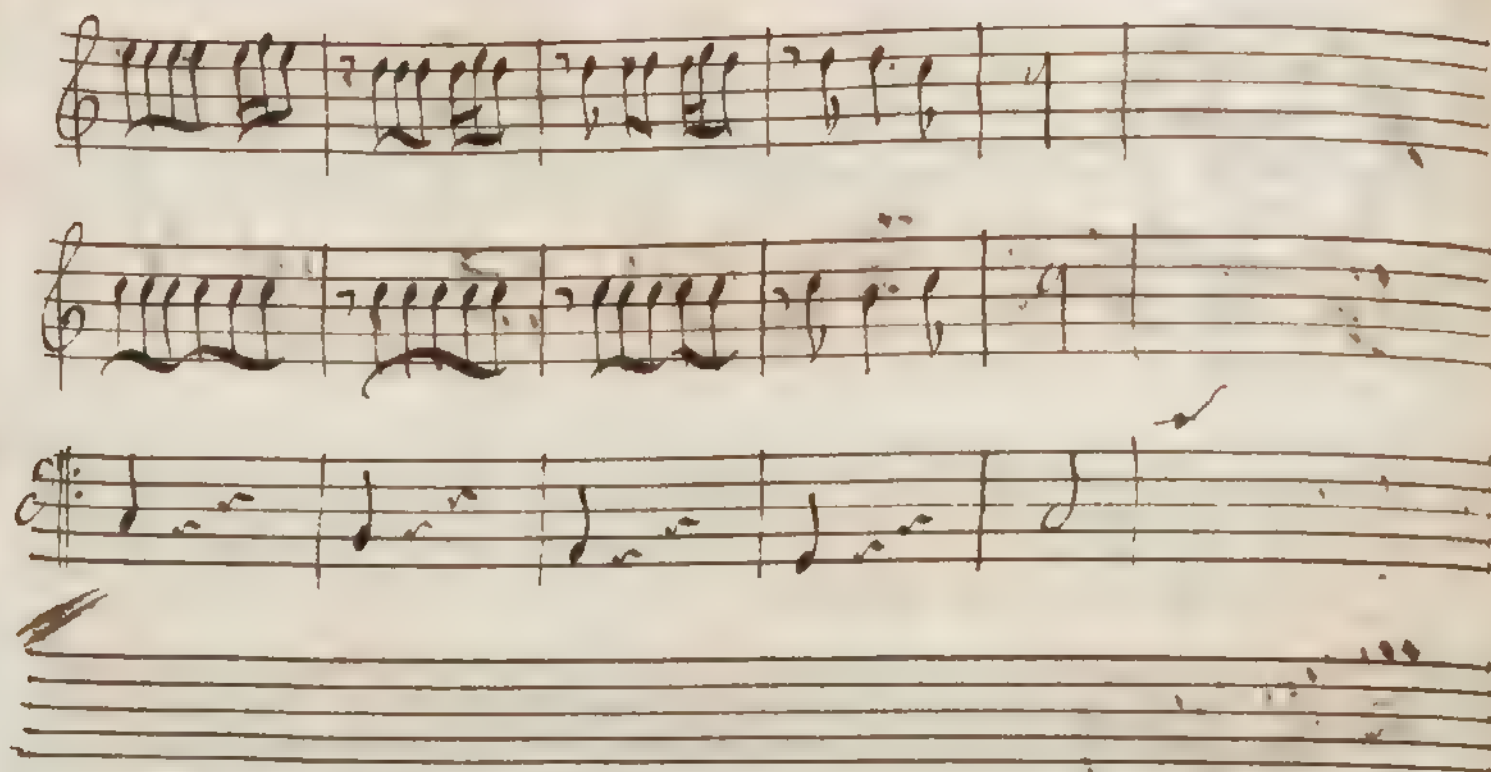
harmless & the good. &c.

harmless & the good. &c.

harmless & the good. &c.

harmless & the good. &c.

harmless & the good. &c.



May the god of wit Inspire = the sacred Nine to bear a Part

May the god of wit Inspire = the sacred Nine to bear a Part

May the god of wit Inspire = the sacred Nine to bear a Part

& the blessed heavenly quire show the utmost of their art; while echo will

& the blessed heavenly quire show the utmost of their art; while echo will

& the blessed heavenly quire show the utmost of their art; while echo will



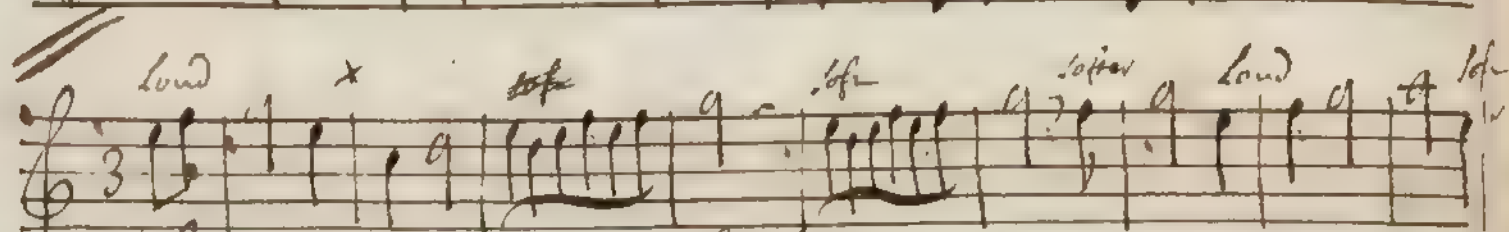
note, each note, Repeat each note, repeat each note each note; —



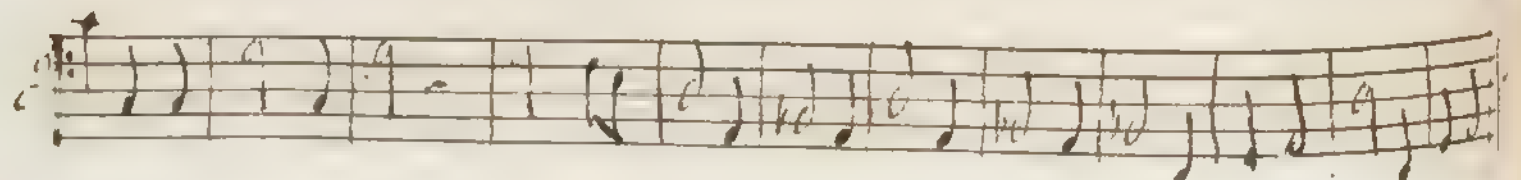
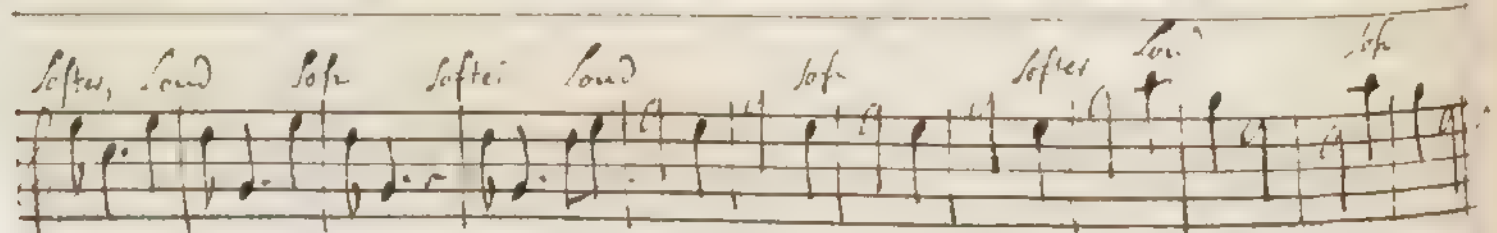
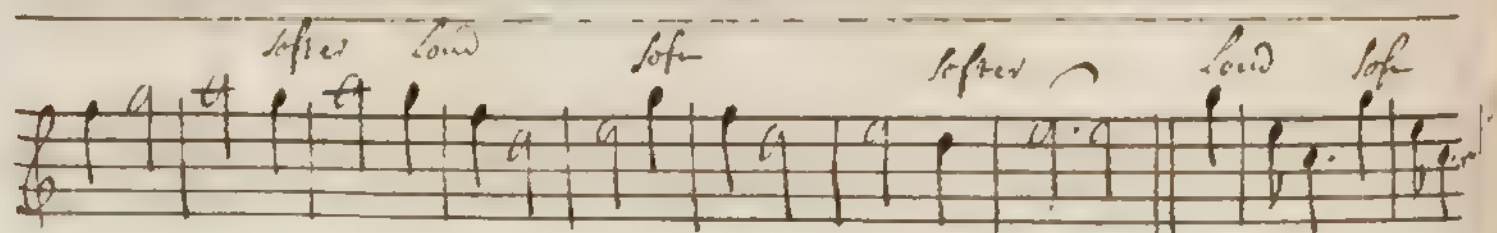
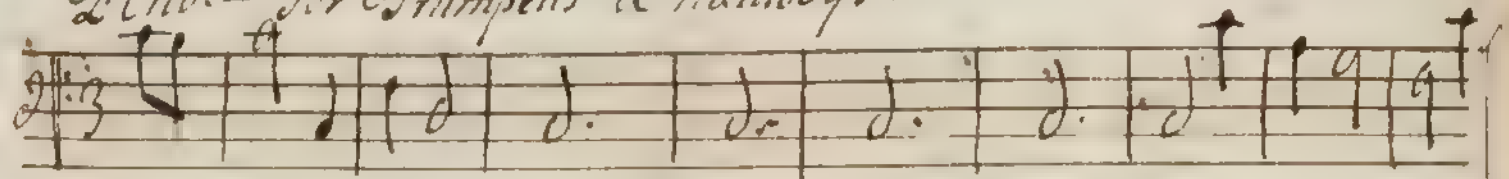
note, each note, Repeat each note, repeat each note, each note; —



note, each note, Repeat each note, repeat each note, each note; —



Trcho. - For Trumpets & Cornboys.



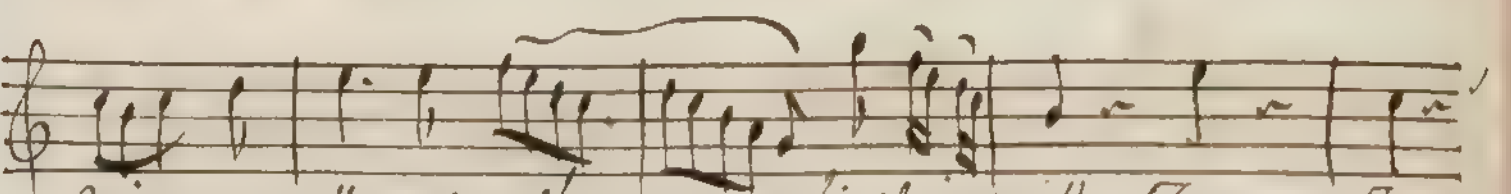
softer and softer softer and softer softer and softer

Chorus

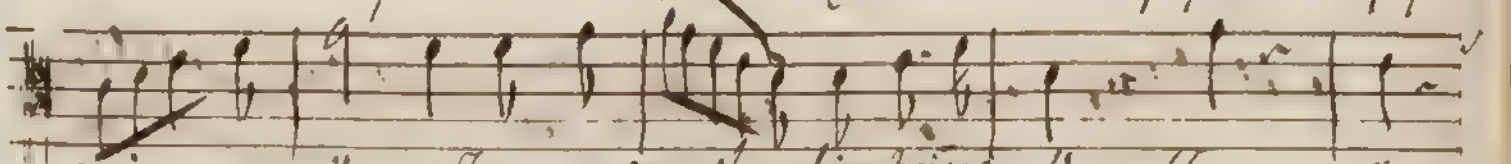
Now join your warb = ling voices all join your warb = ling

Now join your warb = ling voices all = = = now join your warb = ling

Now join your warb = ling voices all join your warb = ling



Voi = ces all your waits = ling voices all, Joya - Joya -



Voi = ces all now Joya your waits = ling voices all, Joya - Joya -



= ling voices all, Joya - Joya -



ling voices all, Joya - Joya -





Joyn, Joyn, Joyn your warbling voices all. &



Joyn, Joyn, Joyn your warbling voices all. &



Joyn, Joyn, Joyn your warbling voices all. &



Joyn, Joyn, Joyn your warbling voices all. &



Sing, sing while wee tripit trip tripit trip tripit upon the green —



Sing, sing while wee tripit trip tripit trip tripit upon the green; but —

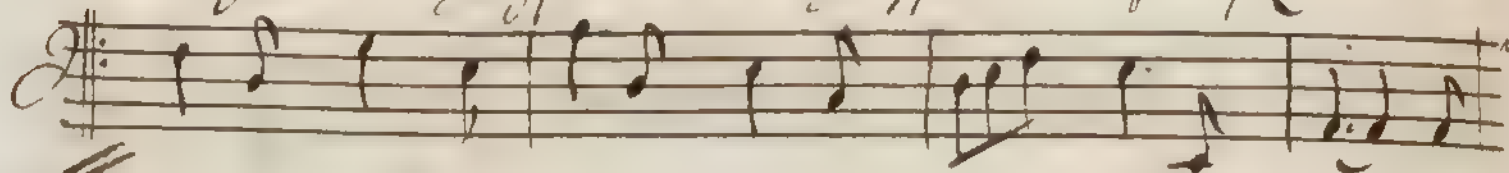




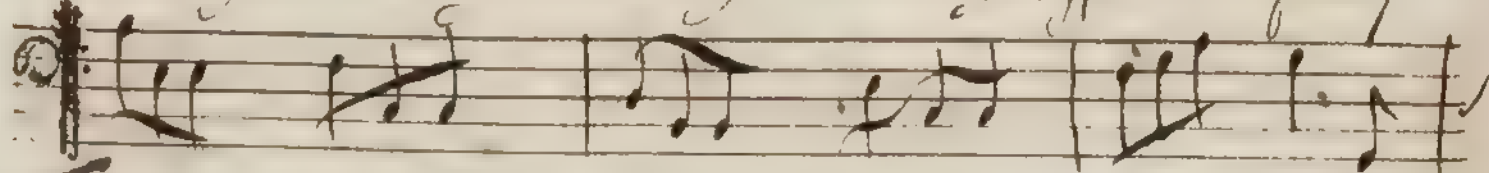
no ill vapours rise or fall, but no ill vapours rise or fall no -



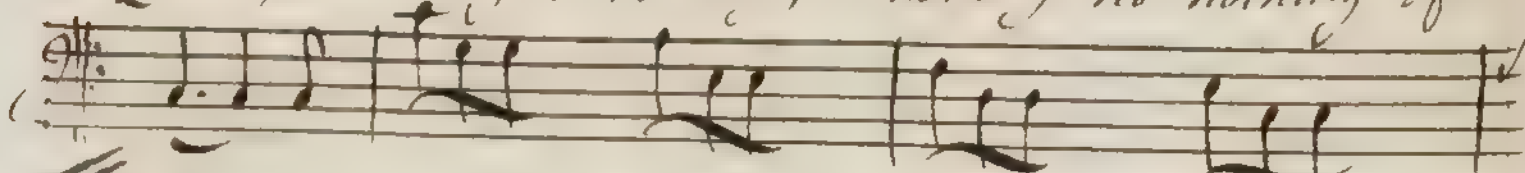
nothing, no nothing offend no nothing offend our fairy queen no =



nothing no nothing no nothing no nothing offend our fairy



Queen, no nothing, no nothing, no nothing no nothing of -

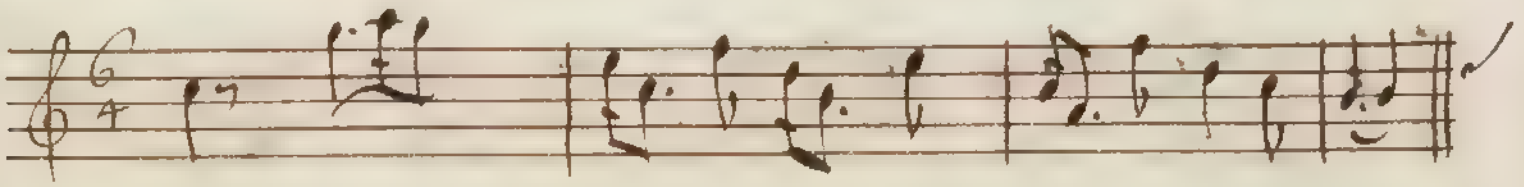


= send our fairy queen. -

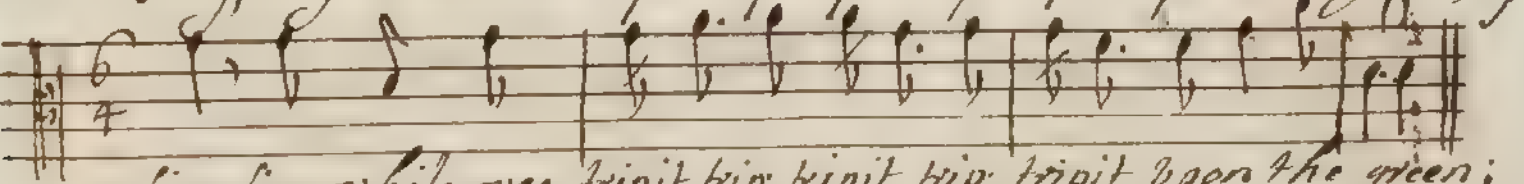


Cho.

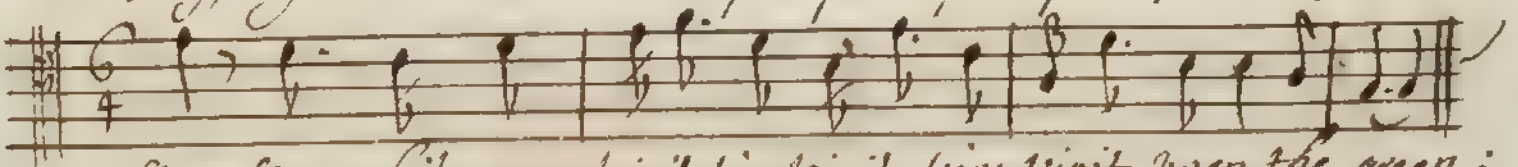
Chorus. —



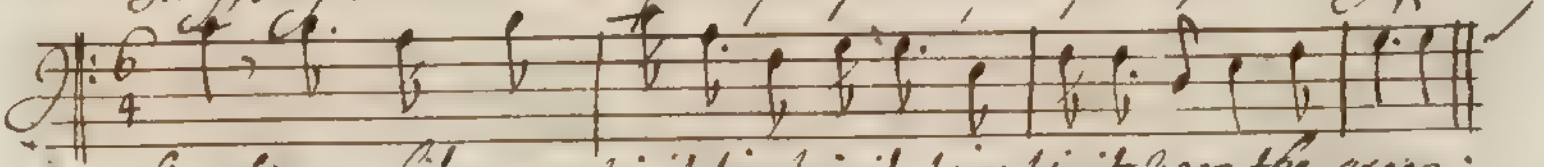
Sing, sing while wee tripit trip: tripit trip: tripit upon the green;



Sing, sing while wee tripit trip: tripit trip: tripit upon the green;



Sing, sing while wee tripit trip: tripit trip: tripit upon the green;

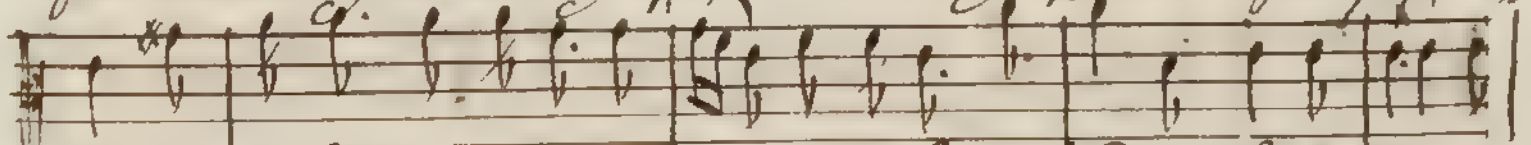


Sing sing while wee tripit trip: tripit trip: tripit upon the green;





fall no nothing no nothing offend no nothing offend our fairy queen go -



fall no nothing no nothing offend no nothing offend our fairy queen no -

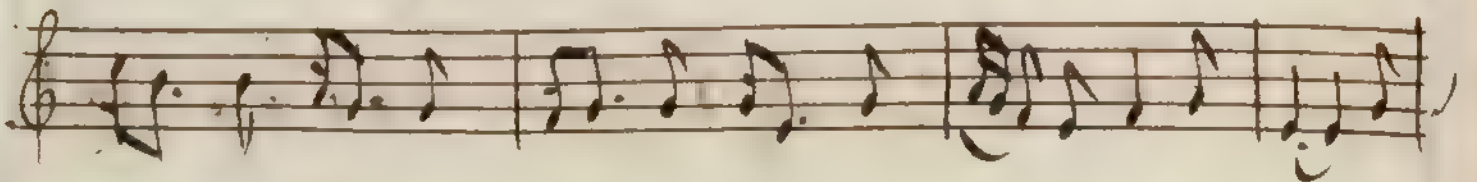


fall no nothing no nothing offend no nothing offend our fairy queen no -

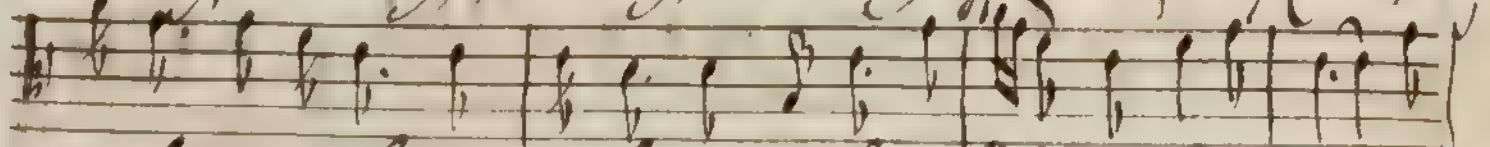


fall no nothing no nothing offend no nothing offend our fairy queen no -

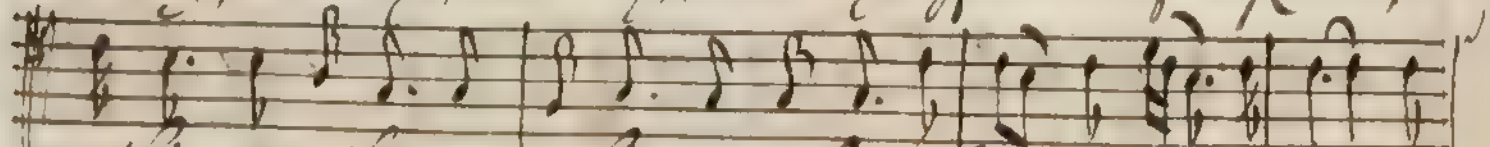




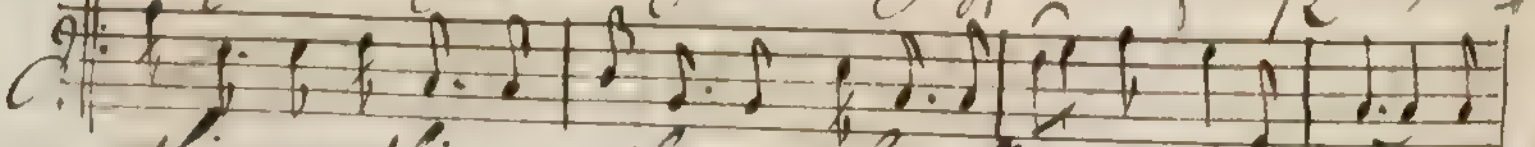
nothing, no nothing, no nothing, no nothing offend our faierly queen, no



nothing, no nothing, no nothing, no nothing offend our faierly queen, no

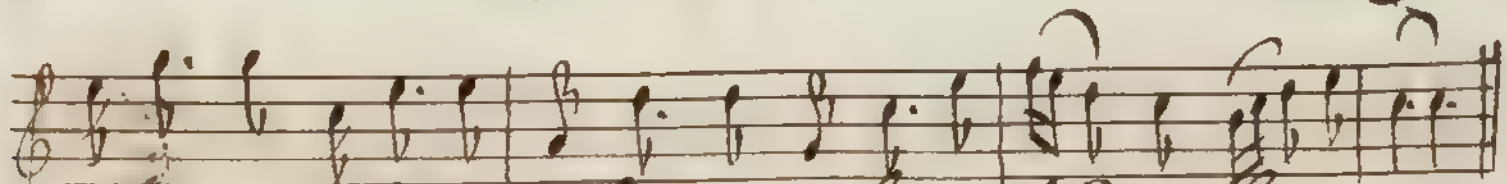


nothing, no nothing, no nothing, no nothing offend our faierly queen, no



nothing, no nothing, no nothing, no nothing offend our faierly queen, no

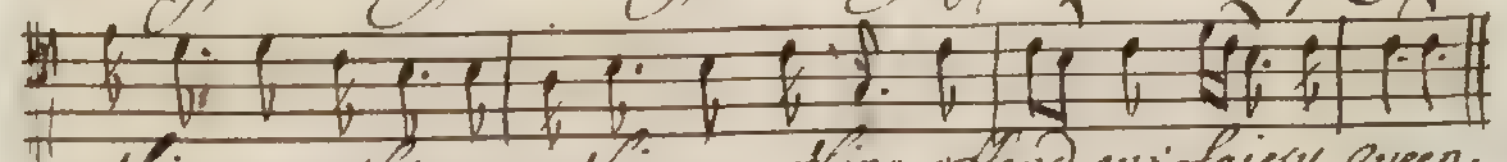




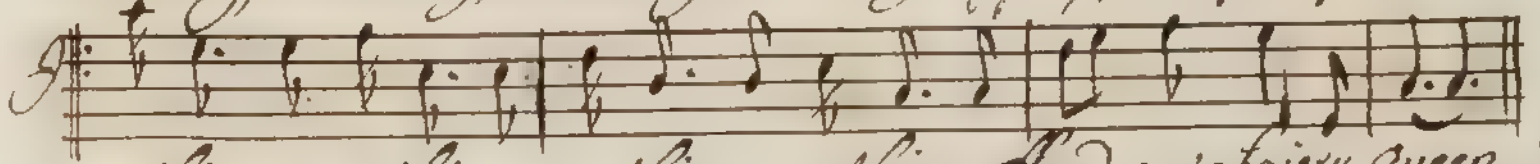
nothing, no nothing, no nothing, no nothing offend our fairy queen. &c.



nothing, no nothing, no nothing, no nothing offend our fairy queen. &c.



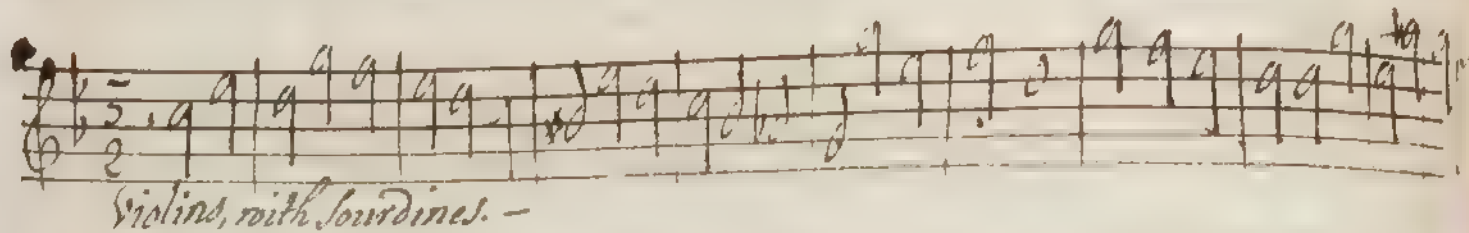
nothing, no nothing, no nothing, no nothing offend our fairy queen. &c.



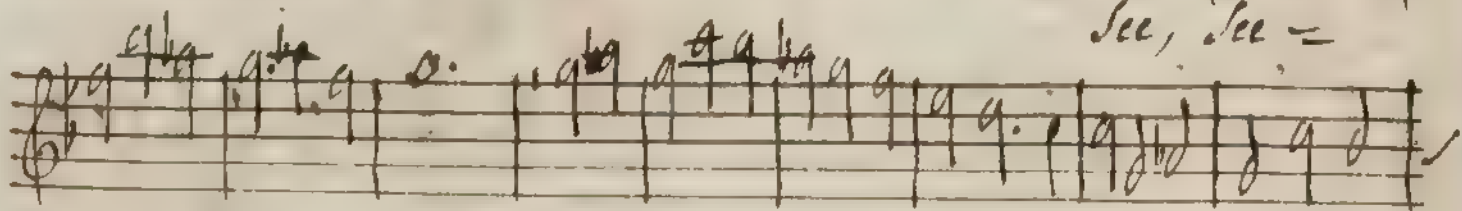
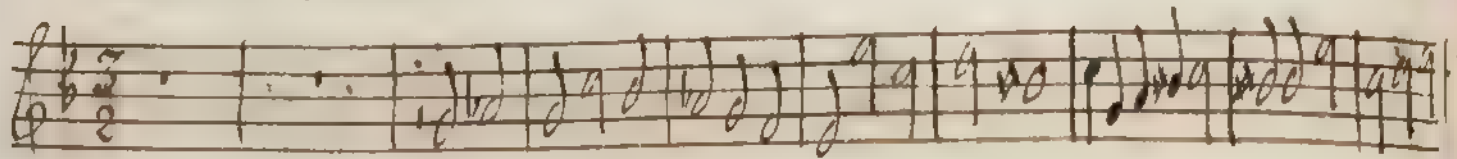
nothing, no nothing, no nothing, no nothing offend our fairy queen. &c.



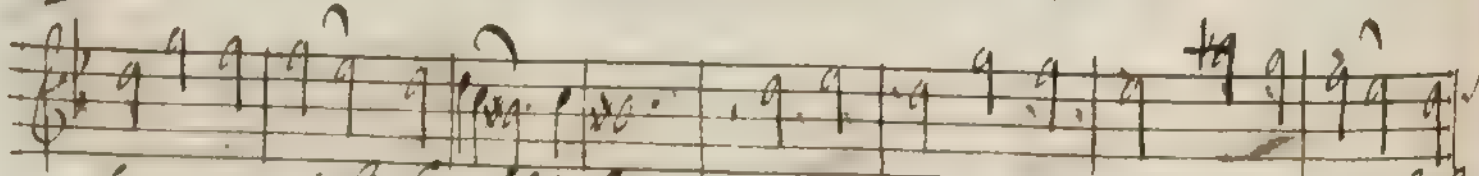
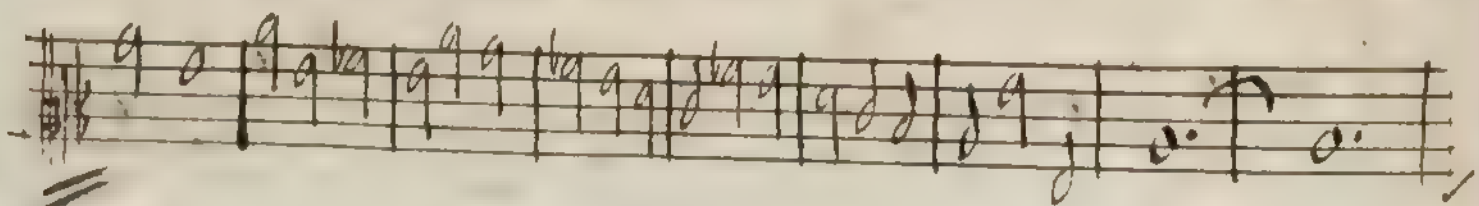
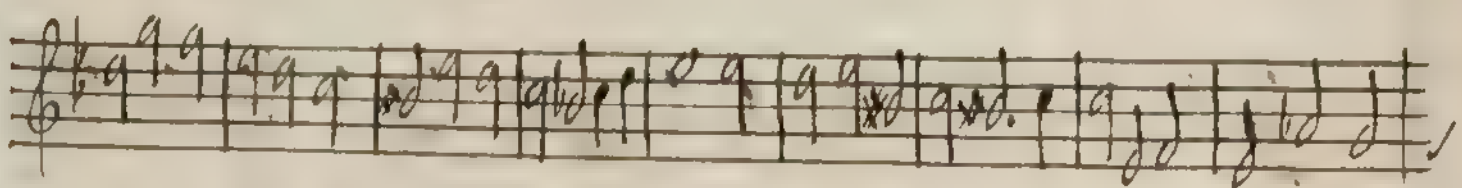
This Ho again for a Dance for Fairy.



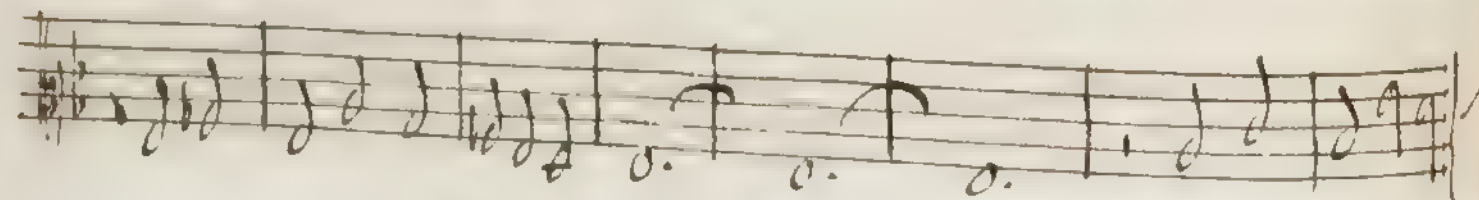
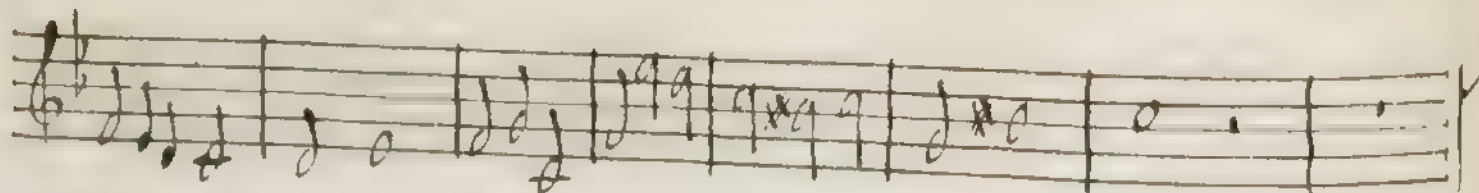
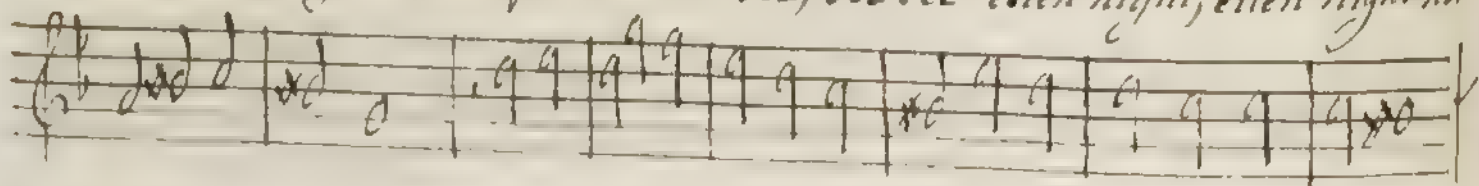
Violins, with Sordines. -



See, See -



See even night herself is here See, See See even night, even night her



Self is here to favour your Design & all her

Peace = full train is near that men to sleep incline

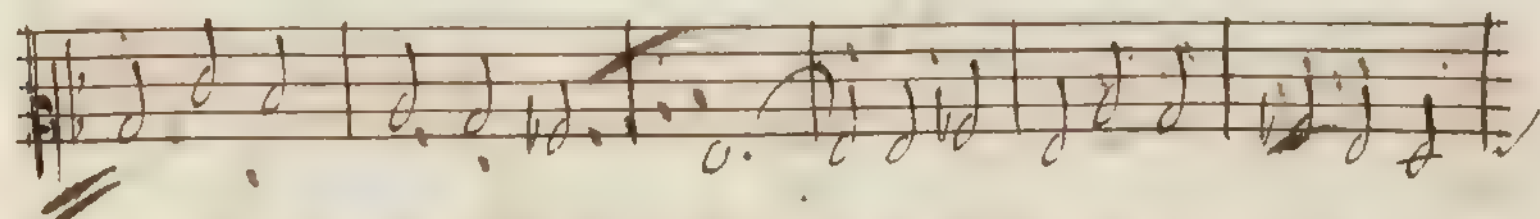
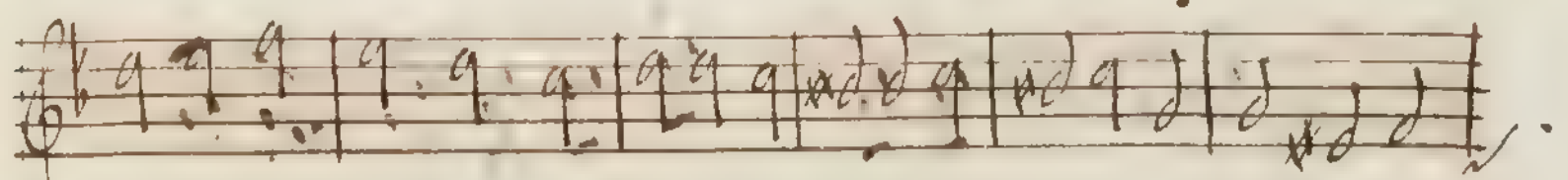
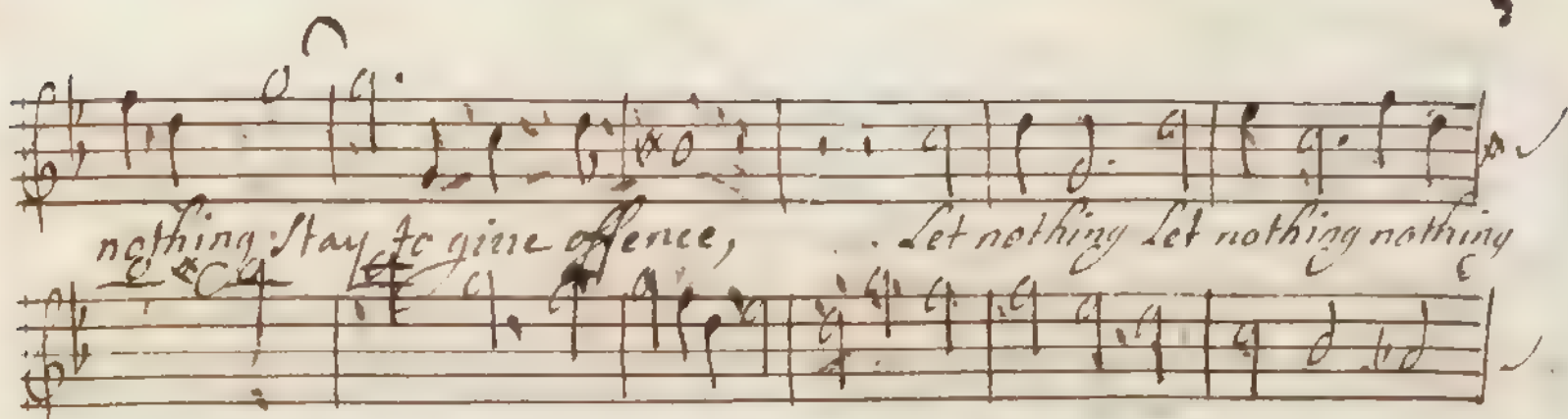
Let noise & Care Doubt & Dispair Envy & Slight

the feind Delight, be ever, be ever banish'd hence,

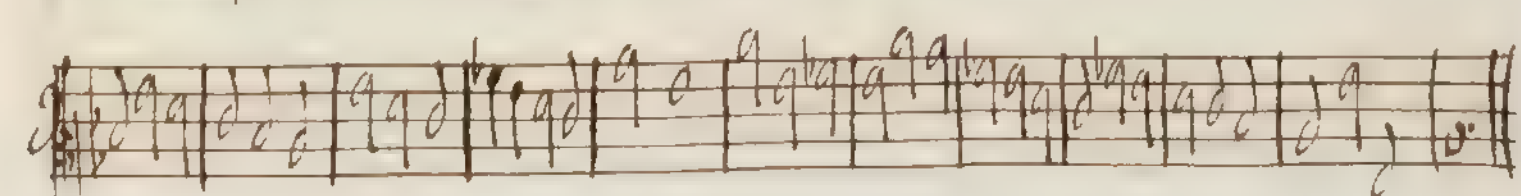
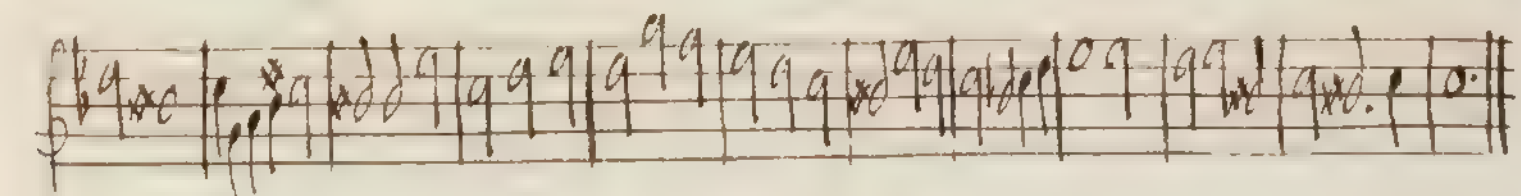
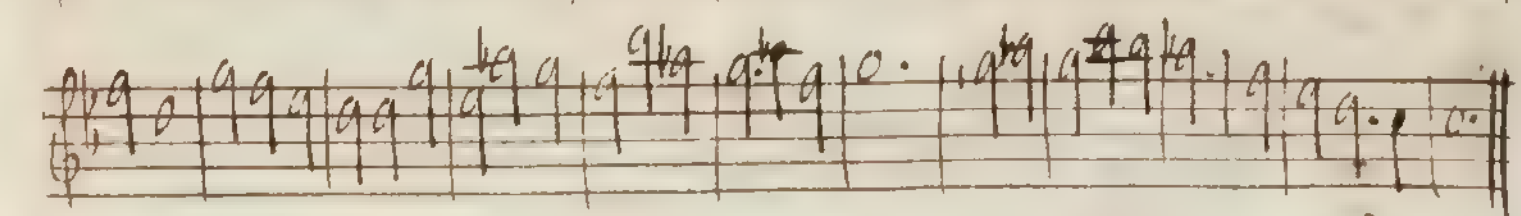
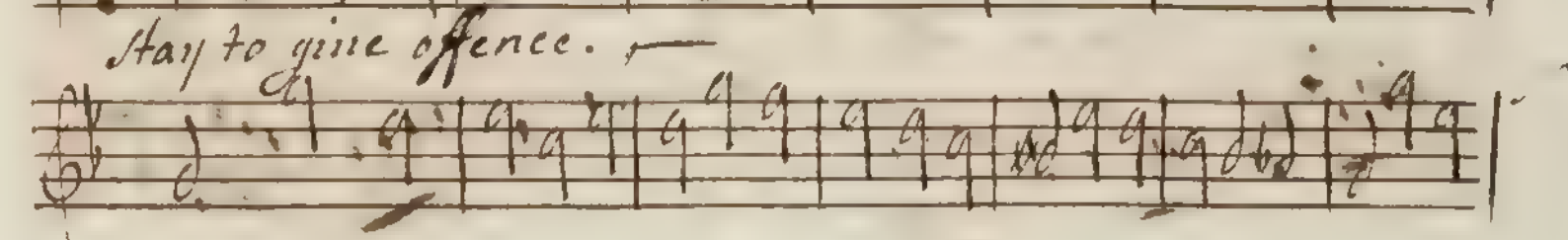
Let soft Repose = = = her eye-lids close & murmur

Bring Steams Bring Pleasing Dreams, Let nothing

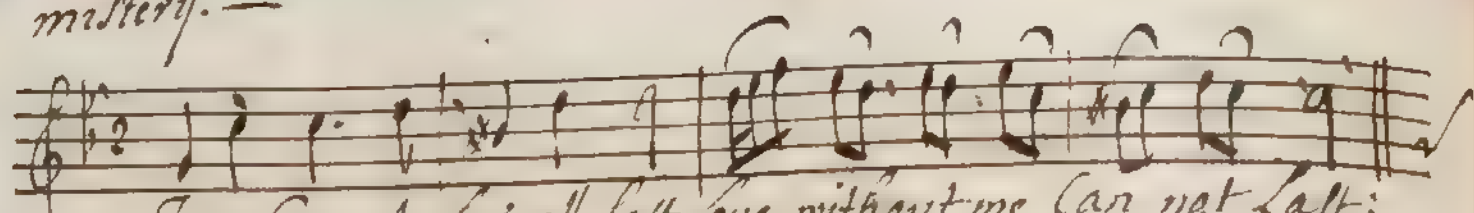
nothing stay to give offence, Let nothing Let nothing nothing



stay to give offence.



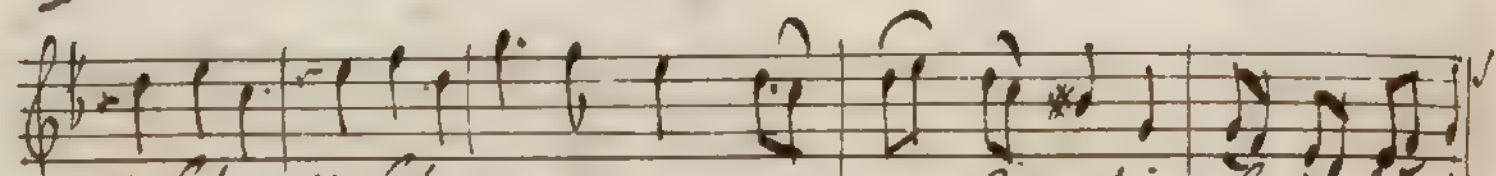
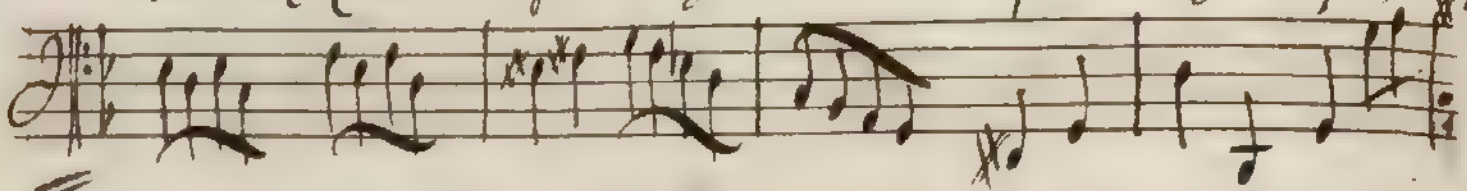
mystery. —



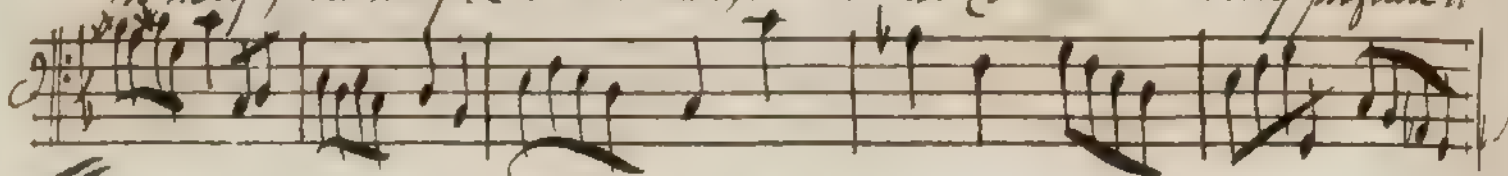
I am come to seek all fast love without me can nat last;



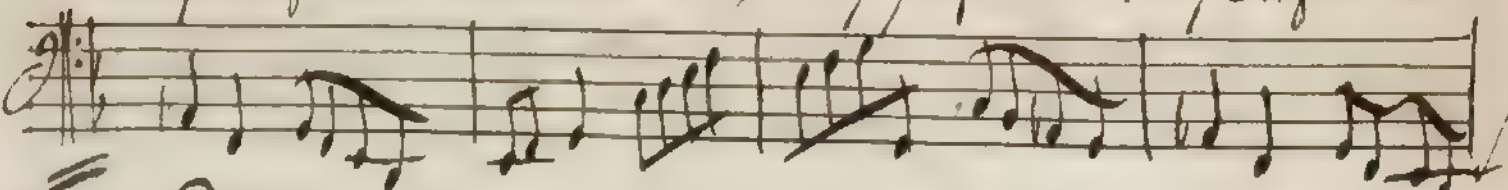
Love like counsell of the wise must be hid from vulgar eyes,



'tis holy, 'tis holy & wee must, wee must conceal it they profane it



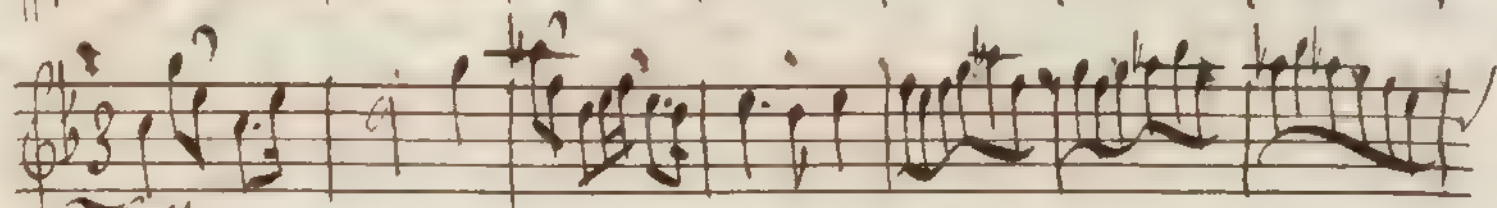
they Profane it who reveal it, they profane it they Profane it



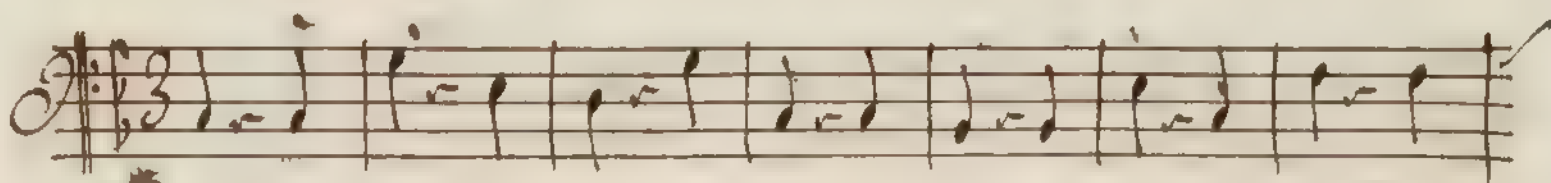
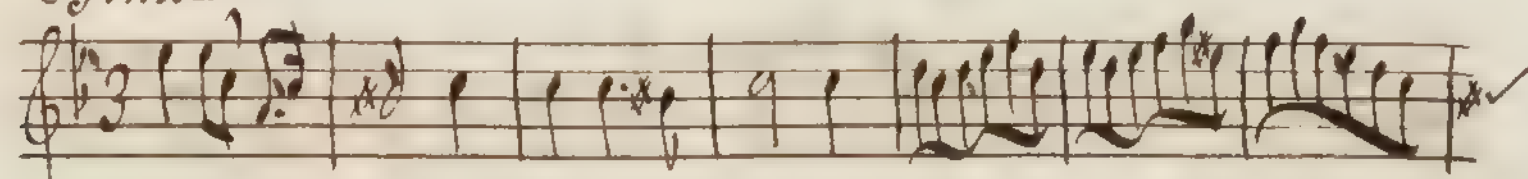
who reveal it; —



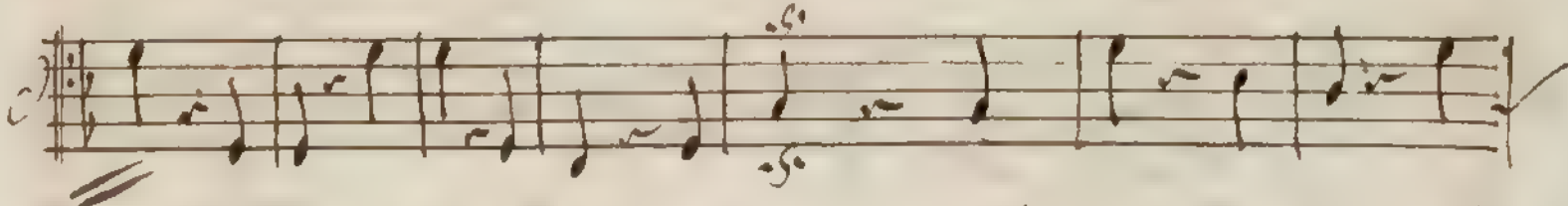
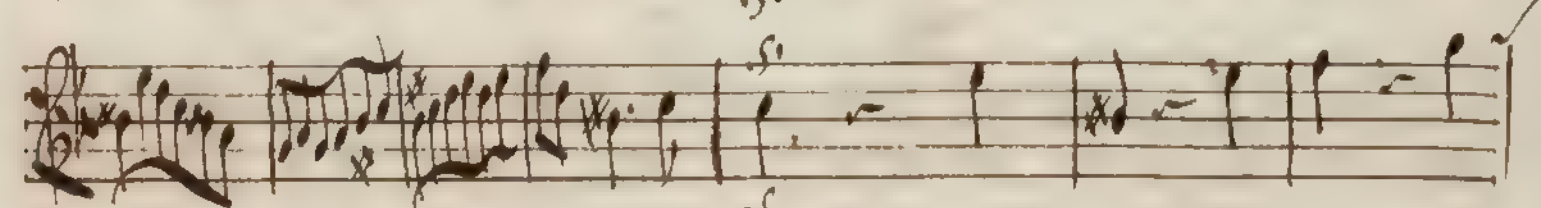
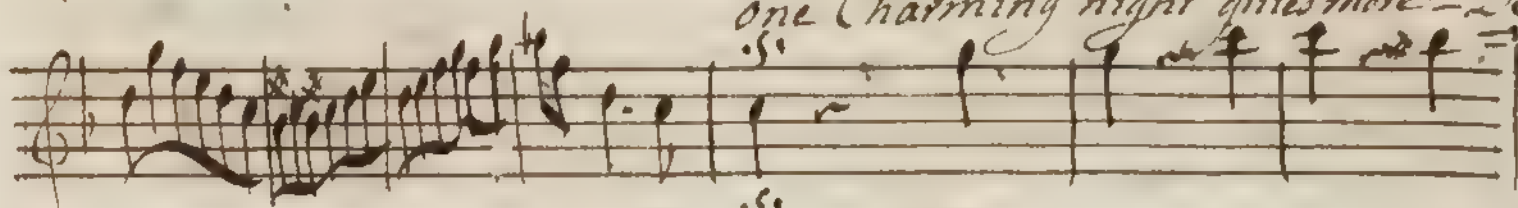
Secretly.



Flutes. -



one Charming night gives more = De



light than a hundred than a hundred a hundred lucky Dares.

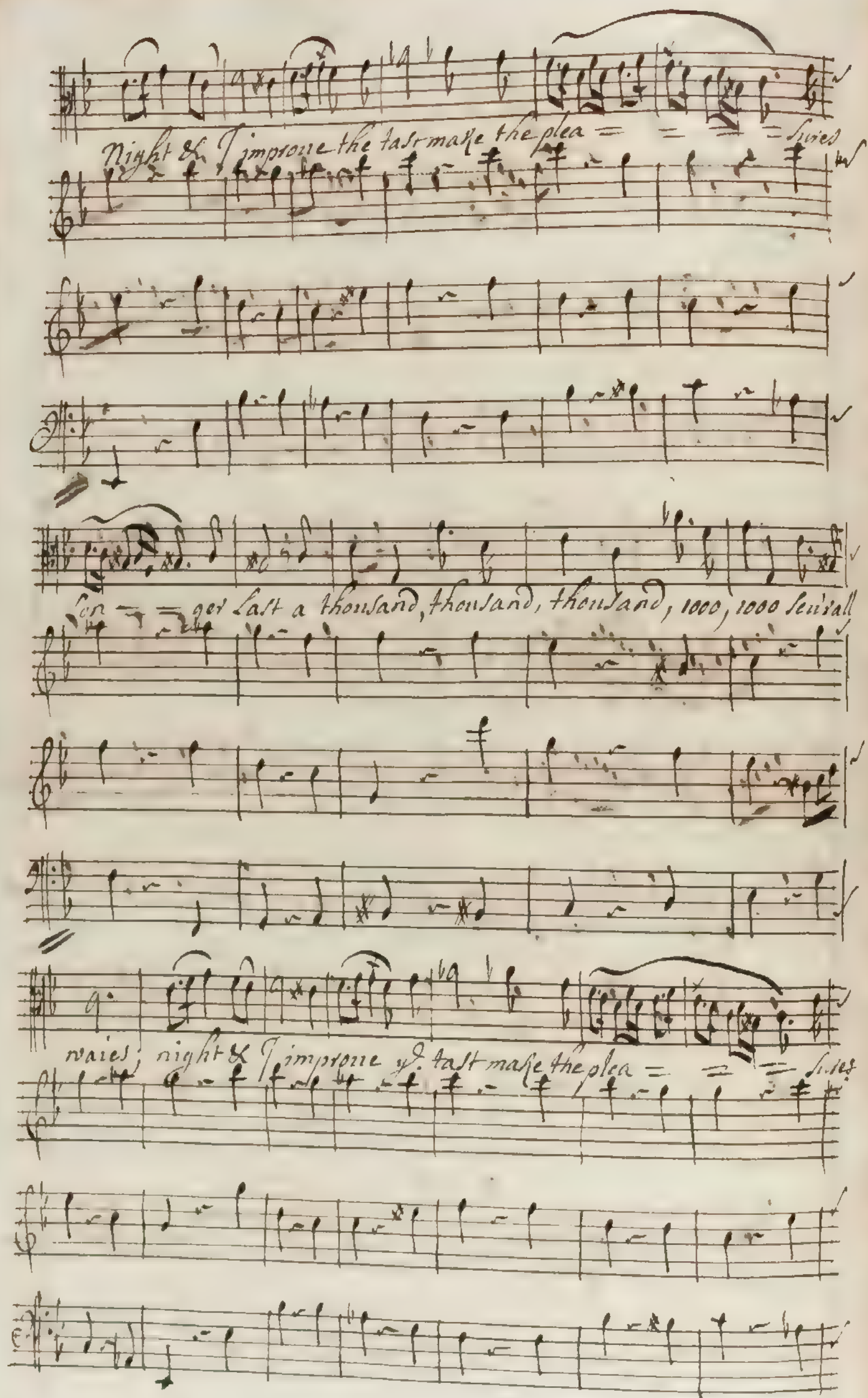


Handwritten musical score on ten staves, featuring lyrics in cursive script. The lyrics are:

Night & I improve the last make the plea = = = Sings


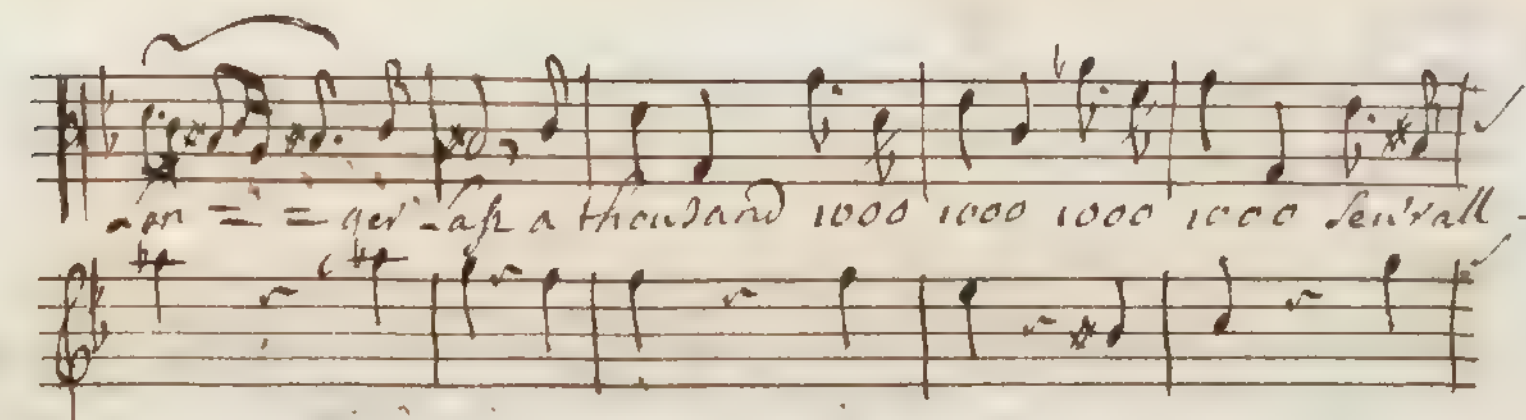
For = = get Last a thousand, thousand, thousand, 1000, 1000 Sen's all

naies, night & I improve y^e last make the plea = = = Sings

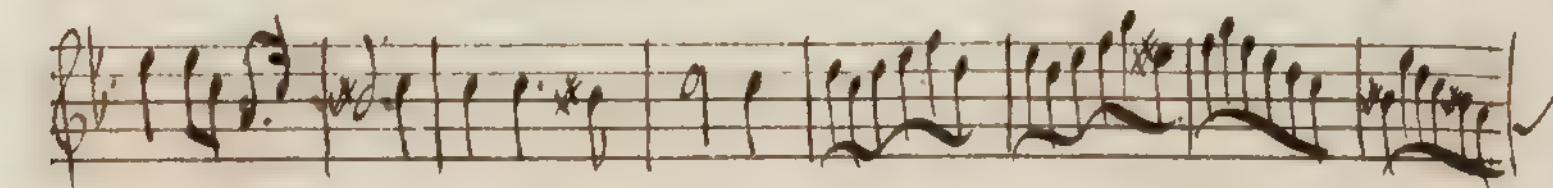


The musical score is written in brown ink on aged, slightly stained paper. It consists of ten staves. The first staff has a treble clef and a key signature of one flat (B-flat). The melody is written in a cursive hand. The lyrics are written in a cursive script, with some words underlined. The second staff continues the melody and lyrics. The third staff has a treble clef and a key signature of one flat. The fourth staff has a treble clef and a key signature of one flat. The fifth staff has a treble clef and a key signature of one flat. The sixth staff has a treble clef and a key signature of one flat. The seventh staff has a treble clef and a key signature of one flat. The eighth staff has a treble clef and a key signature of one flat. The ninth staff has a treble clef and a key signature of one flat. The tenth staff has a treble clef and a key signature of one flat. The lyrics are written in a cursive script, with some words underlined. The paper shows signs of age, including discoloration and some staining.

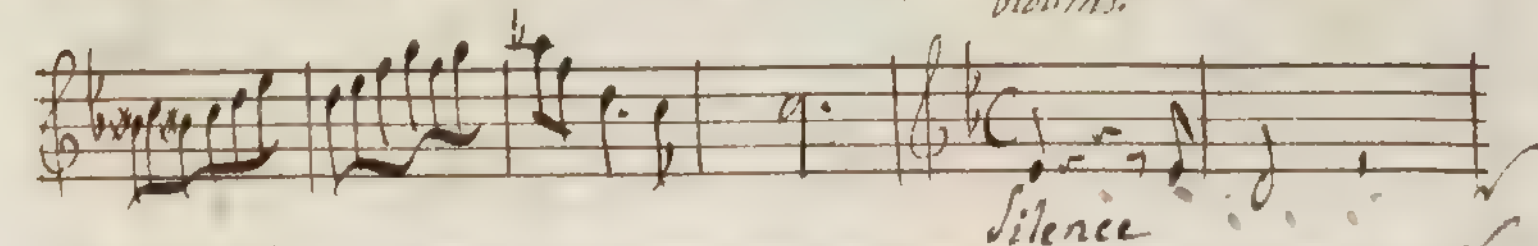
an = = ger - af a thousand 1000 1000 1000 1000 Sen'ral



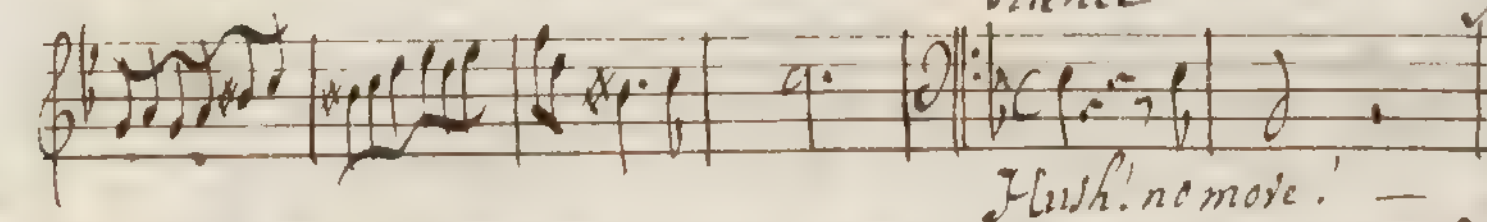
raies;



viollins.

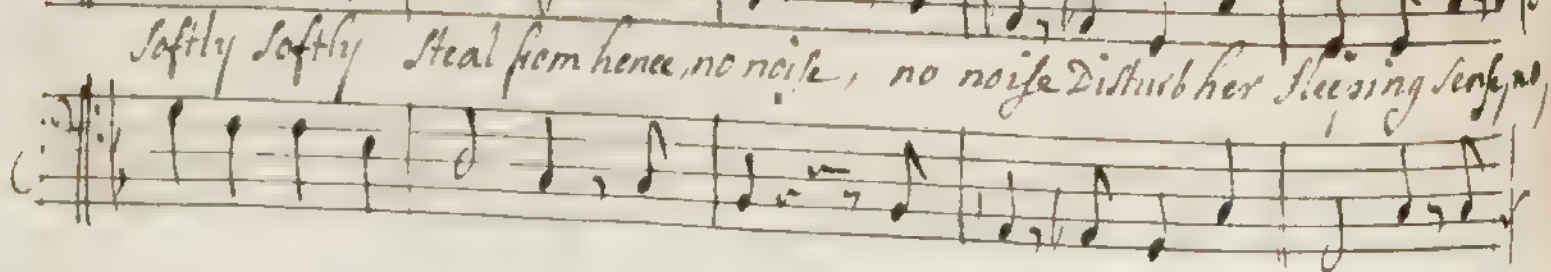
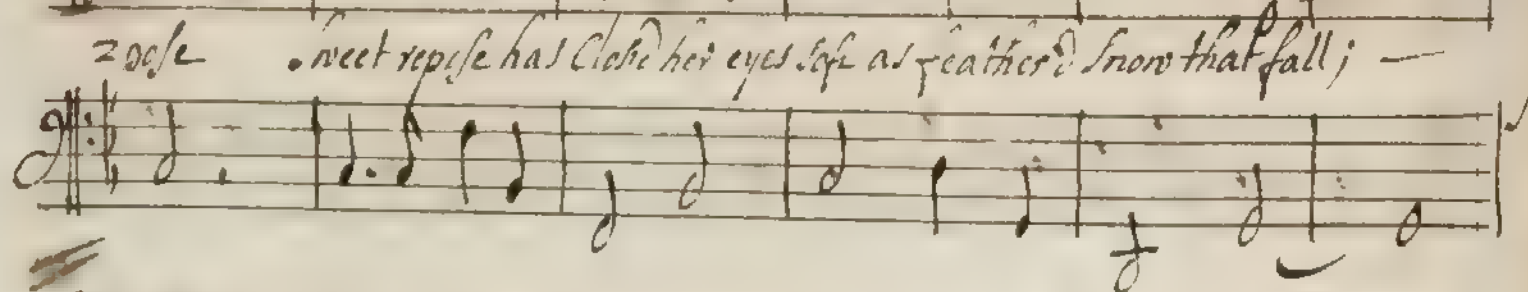
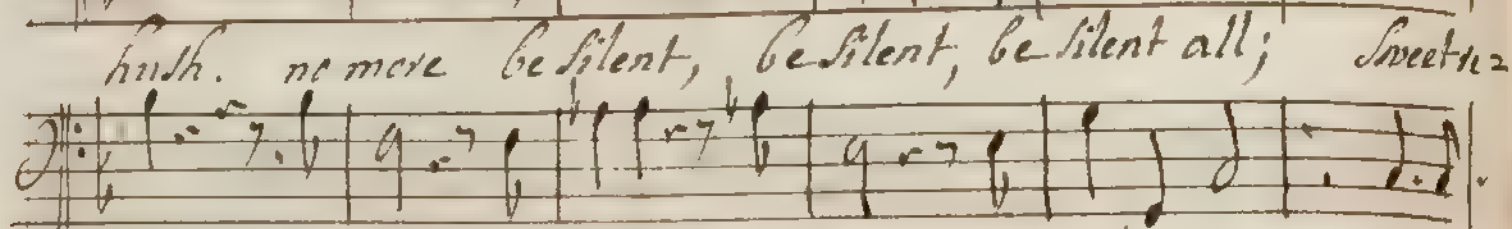
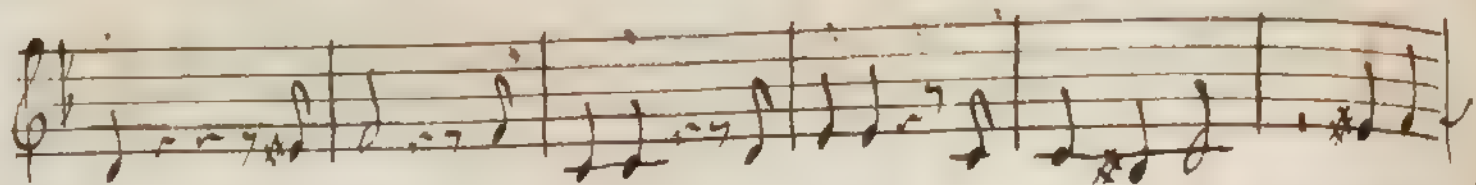
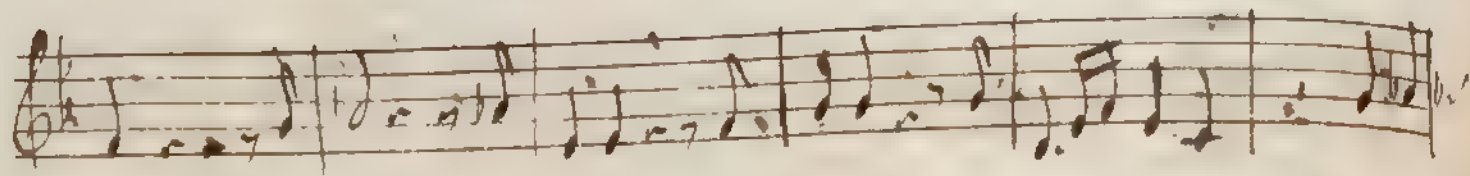


Silence



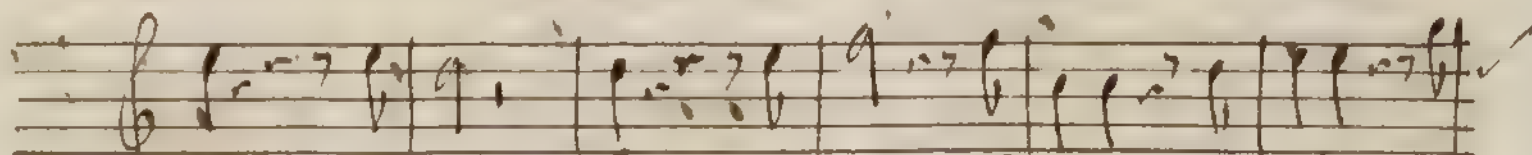
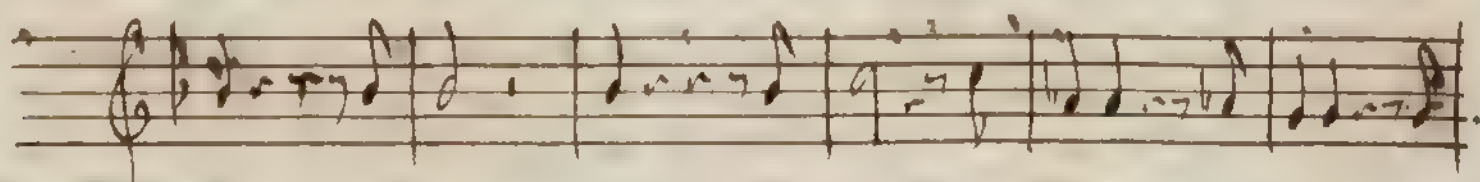
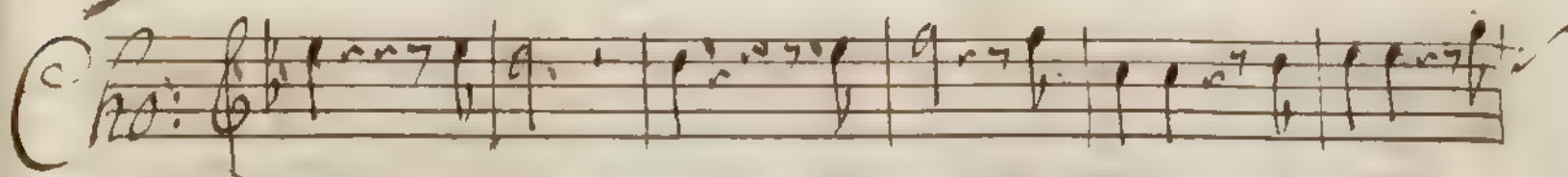
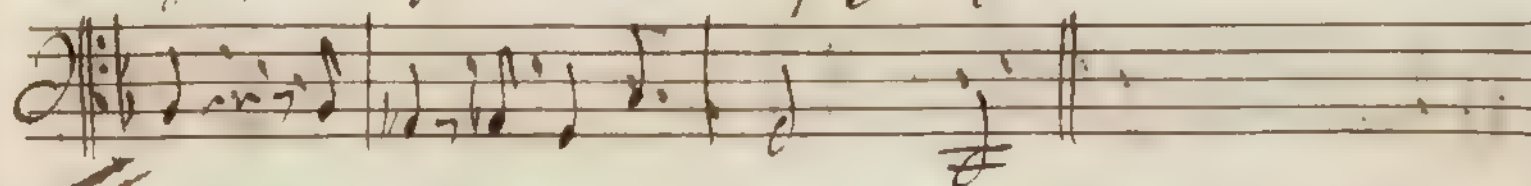
Flut. no more. —



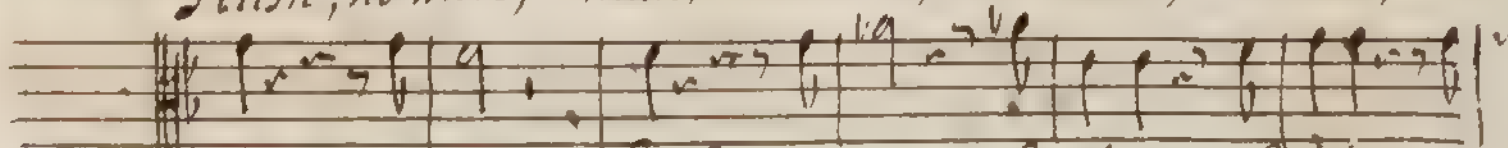




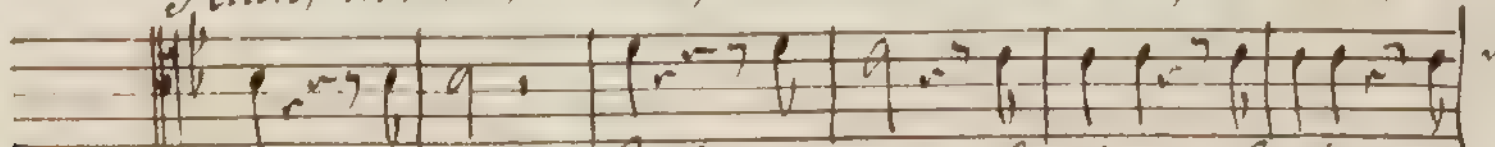
noise, no, noise Disturb her Sleeping Sense. —



Hush, no more, hush, no more, be silent, be silent, be —



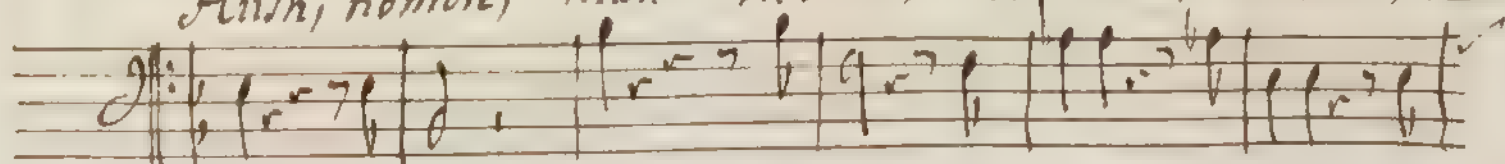
Hush, no more, hush, no more, be silent, be silent, be

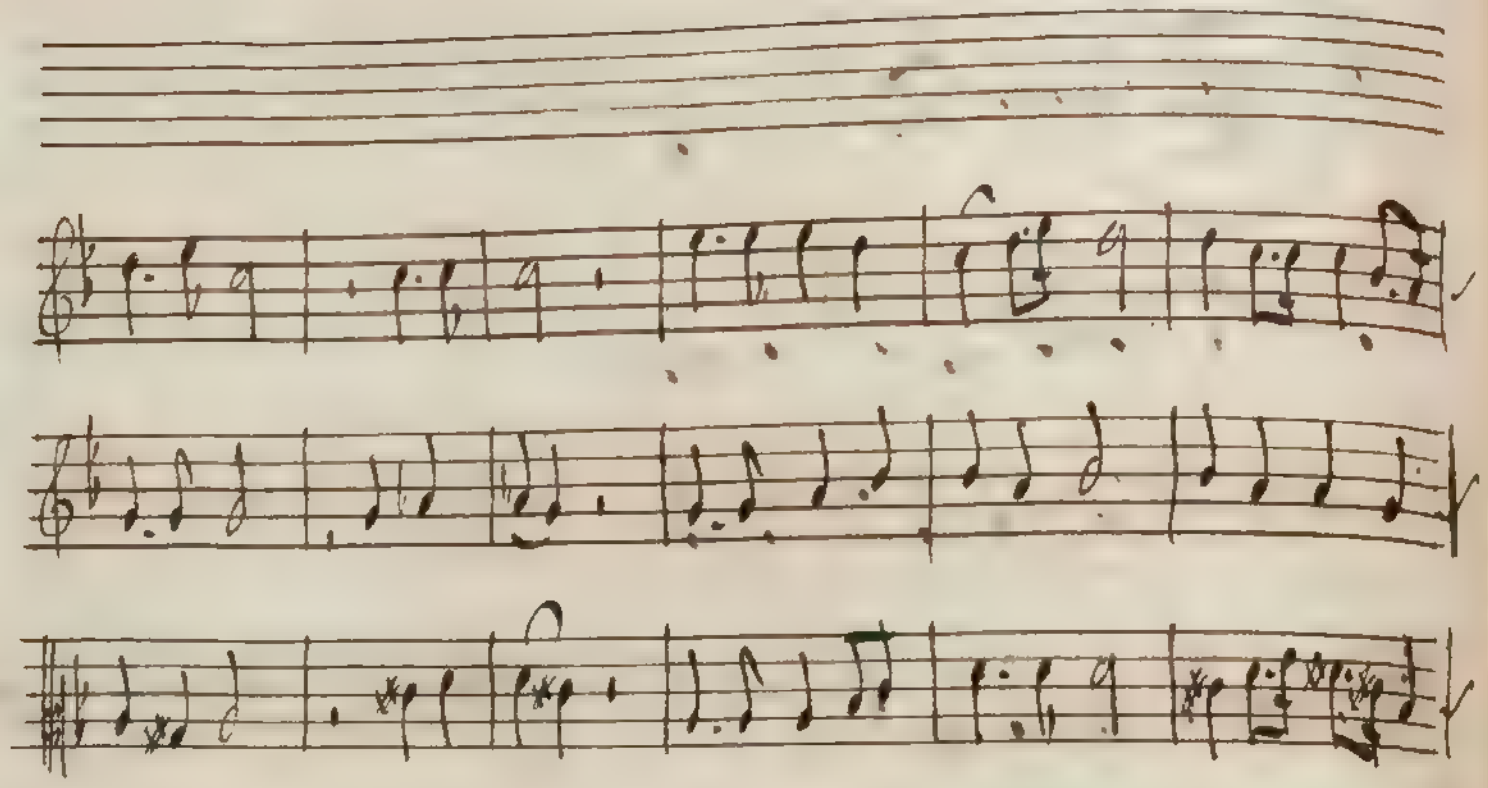


Hush, no more, hush, no more, be silent, be silent, be



Hush, no more, hush, no more, be silent, be silent, be



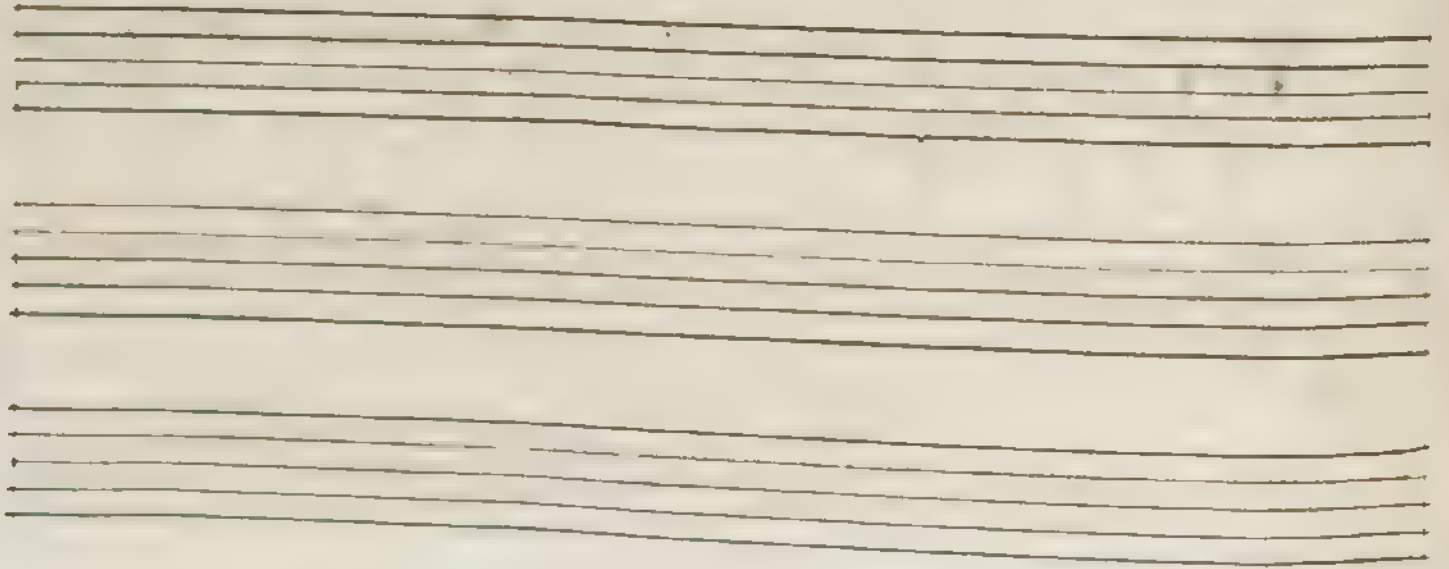


Silent all, Sweet repose, Sweet repose has clos'd her eyes soft as feathers

Silent all, Sweet repose, Sweet repose has clos'd her eyes soft as feathers

Silent all, Sweet repose, Sweet repose has clos'd her eyes soft as feathers

Silent all, Sweet repose, Sweet repose has clos'd her eyes soft as feathers



Handwritten musical notation on three staves. The first staff begins with a treble clef and a key signature of one flat (B-flat). The second and third staves begin with a bass clef and a key signature of one flat. The notation consists of various note values, including quarter, eighth, and sixteenth notes, as well as rests.

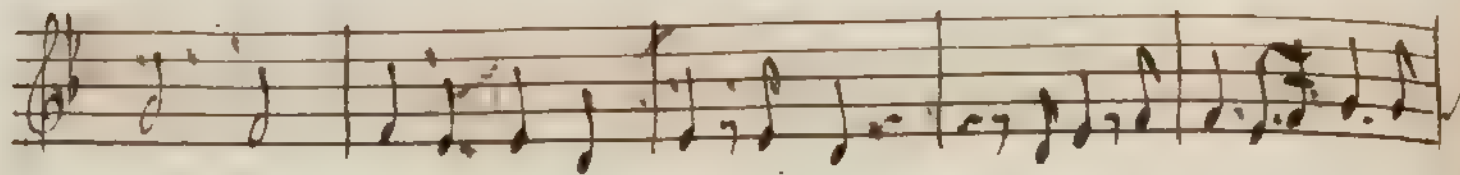
Handwritten musical notation with lyrics on six staves. The first staff begins with a treble clef and a key signature of one flat. The second and third staves begin with a bass clef and a key signature of one flat. The notation consists of various note values, including quarter, eighth, and sixteenth notes, as well as rests. The lyrics are written below the notes.

Snow that falls, softly softly softly softly Steal from hence, softly -

Snow that falls, softly softly softly softly Steal from hence softly softly -

Snow that falls, softly softly Steal softly softly softly -

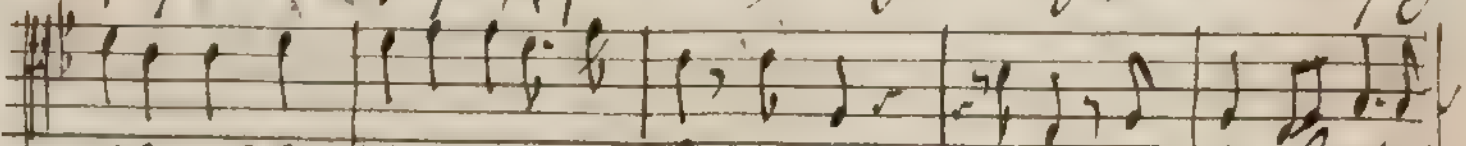
Snow that falls, softly softly Steal from hence = =



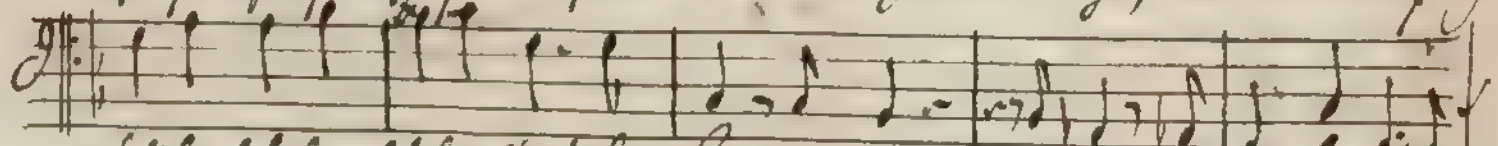
Softly Softly Softly Steal from hence, no noise, no noise, Disturb her sleeping-



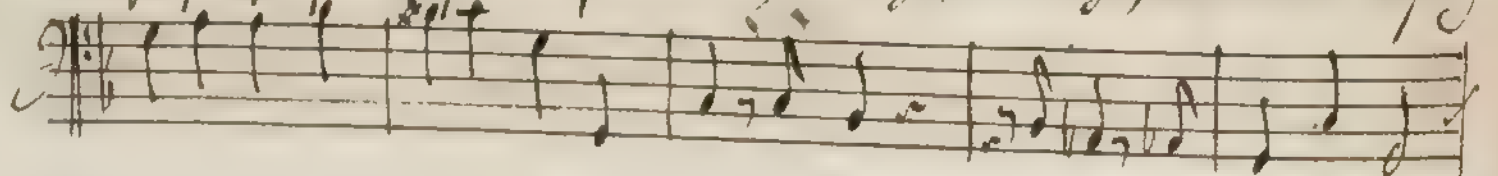
Softly Steal Softly Steal from hence, no noise, no noise, Disturb her sleeping-

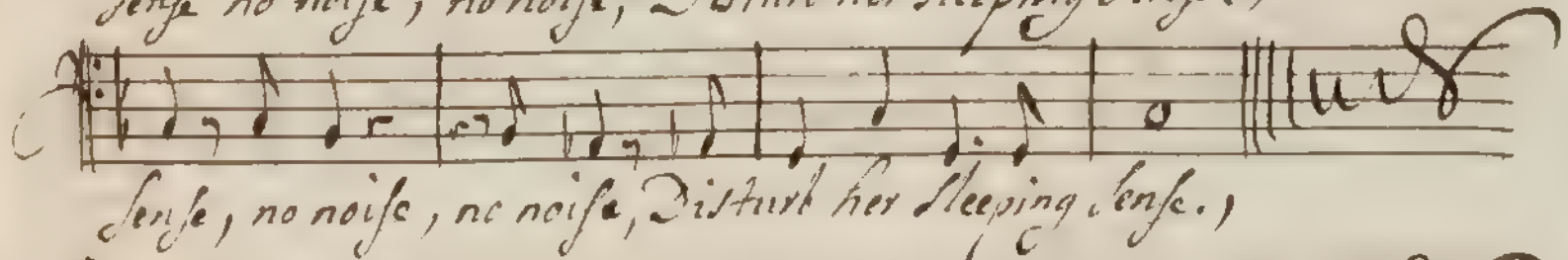
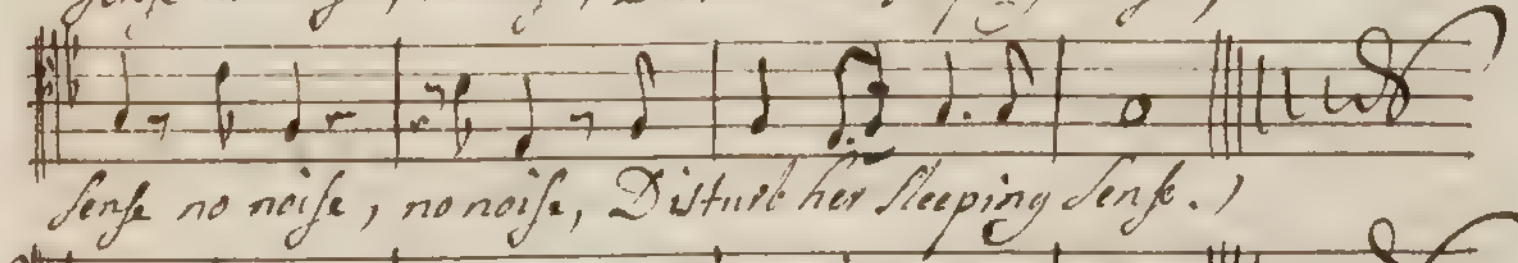
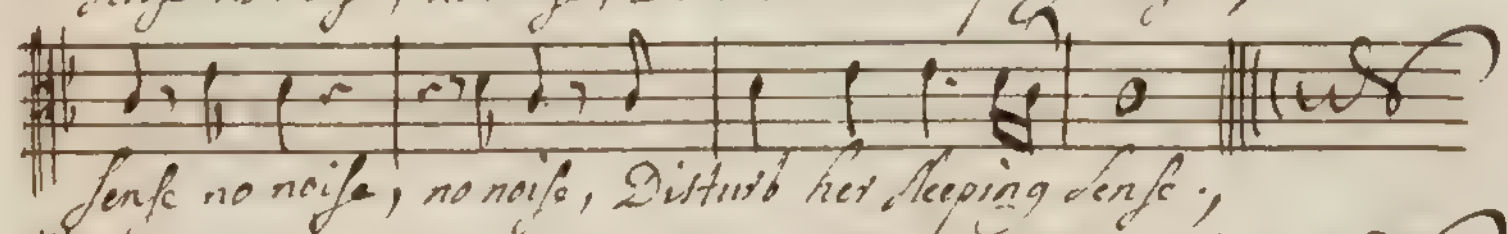
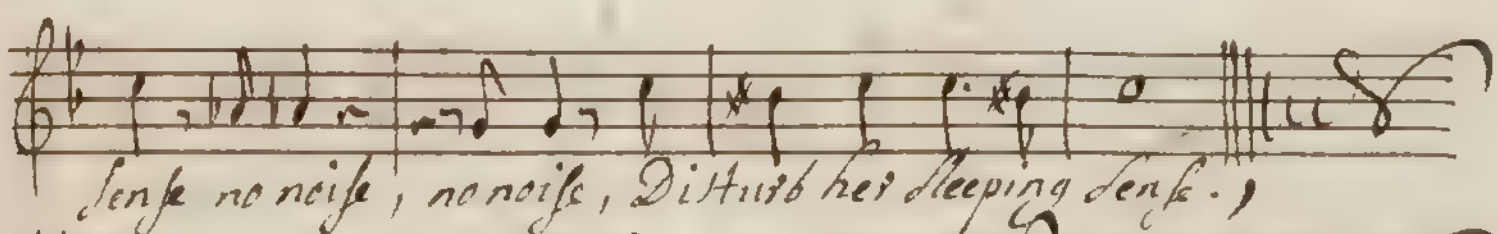
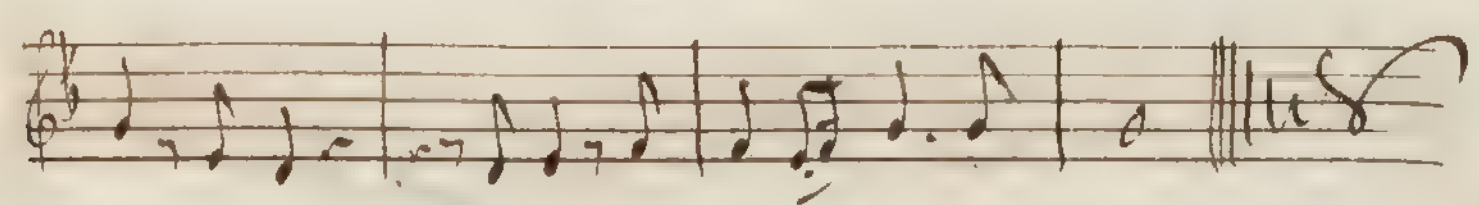


Softly Softly Softly Steal from hence, no noise, no noise, Disturb her sleeping-

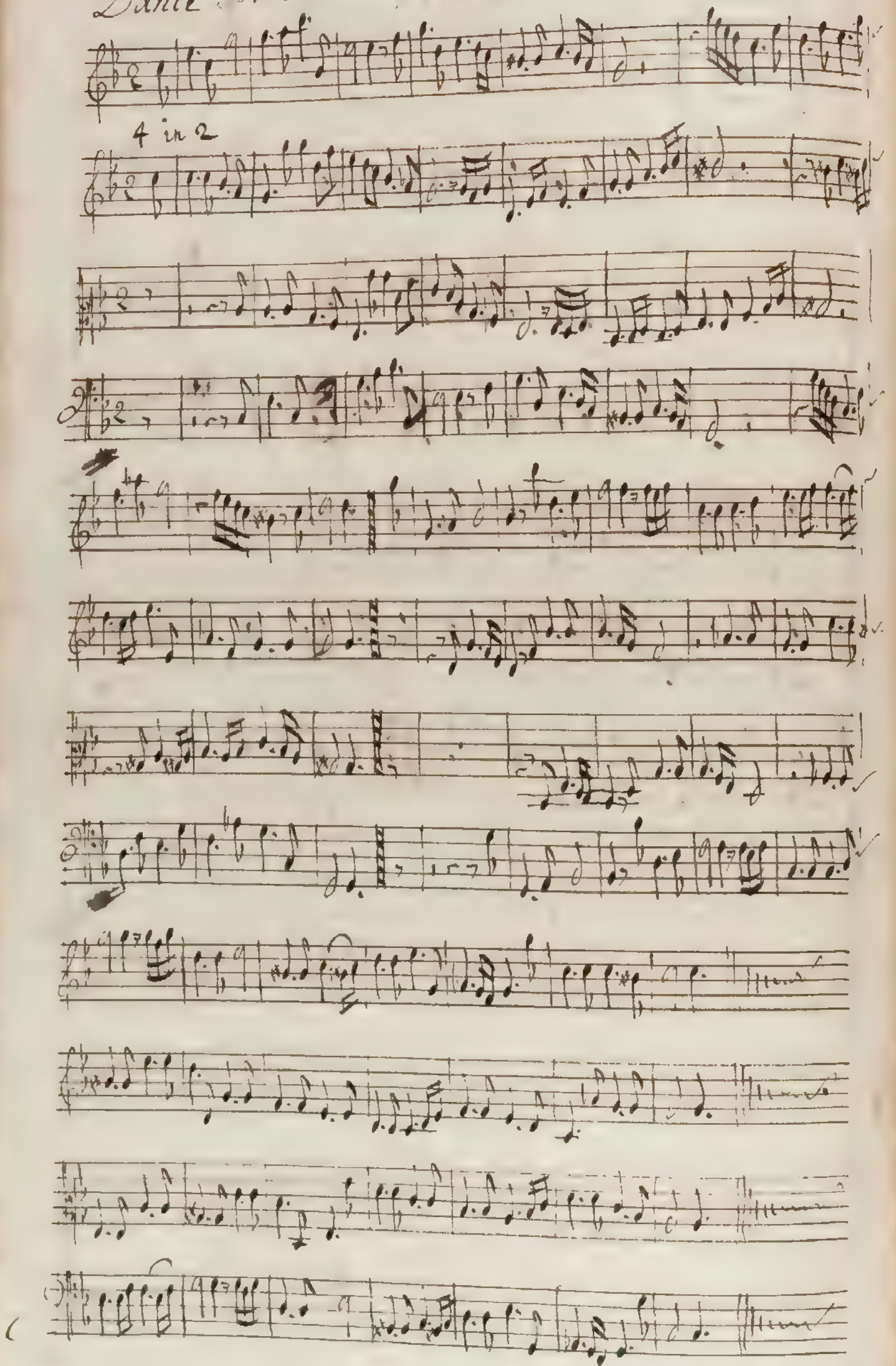


Softly Softly Softly Steal from hence, no noise, no noise, Disturb her sleeping-



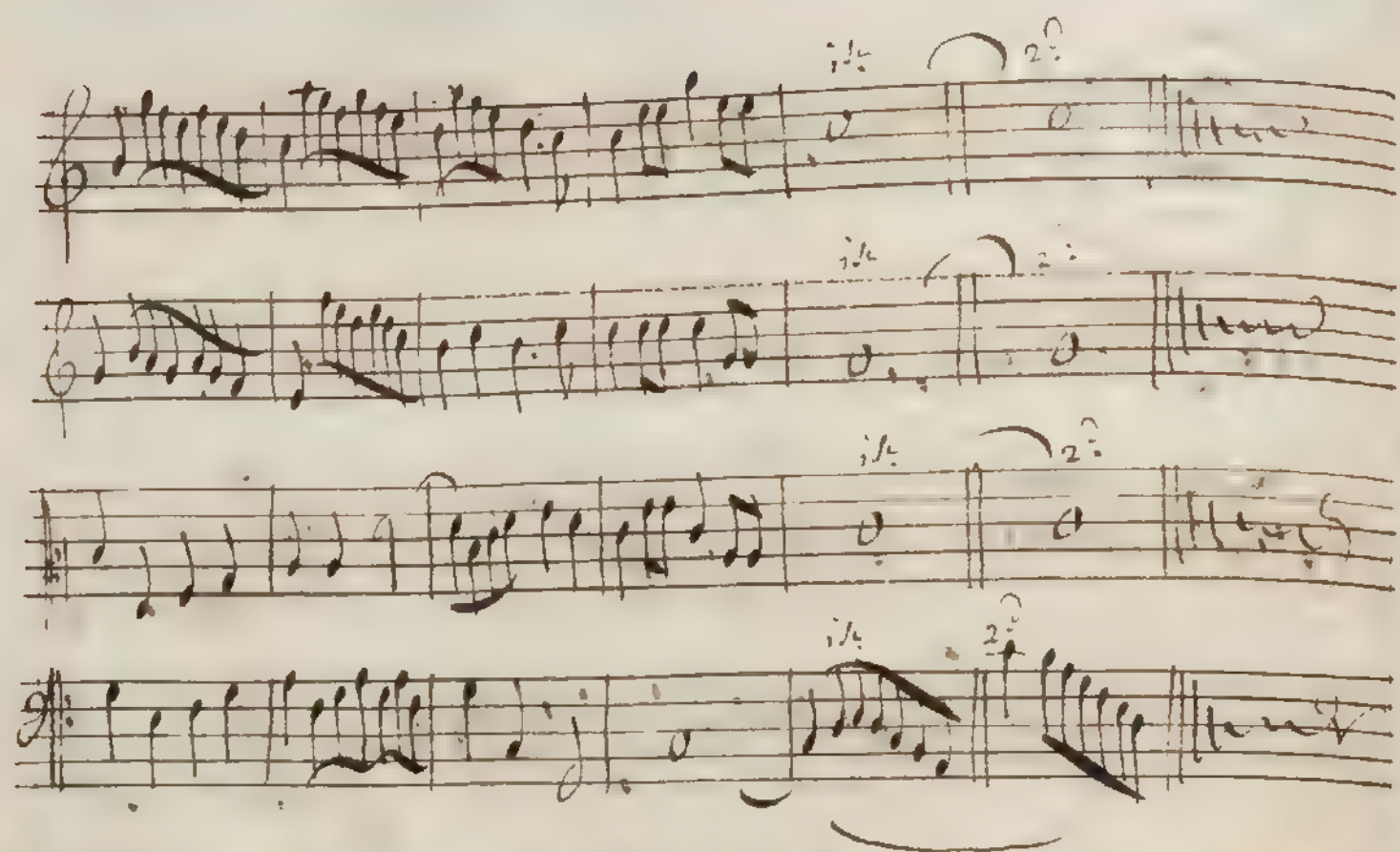


Dance for Saloon of a Night

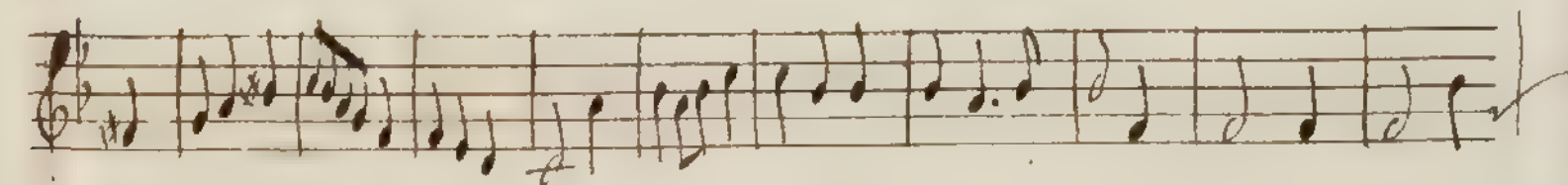
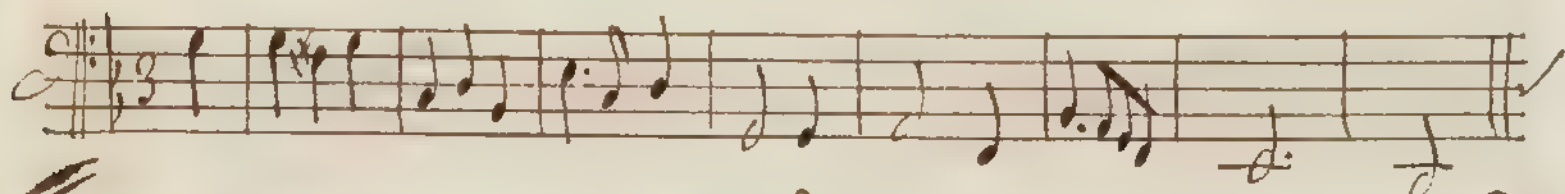
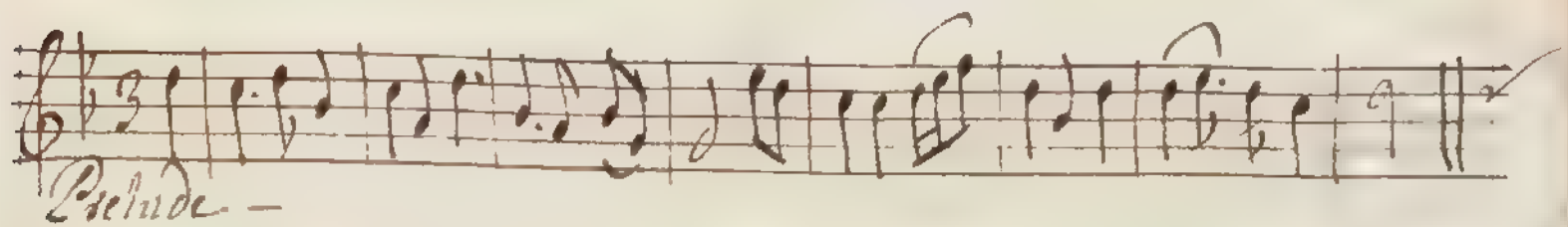


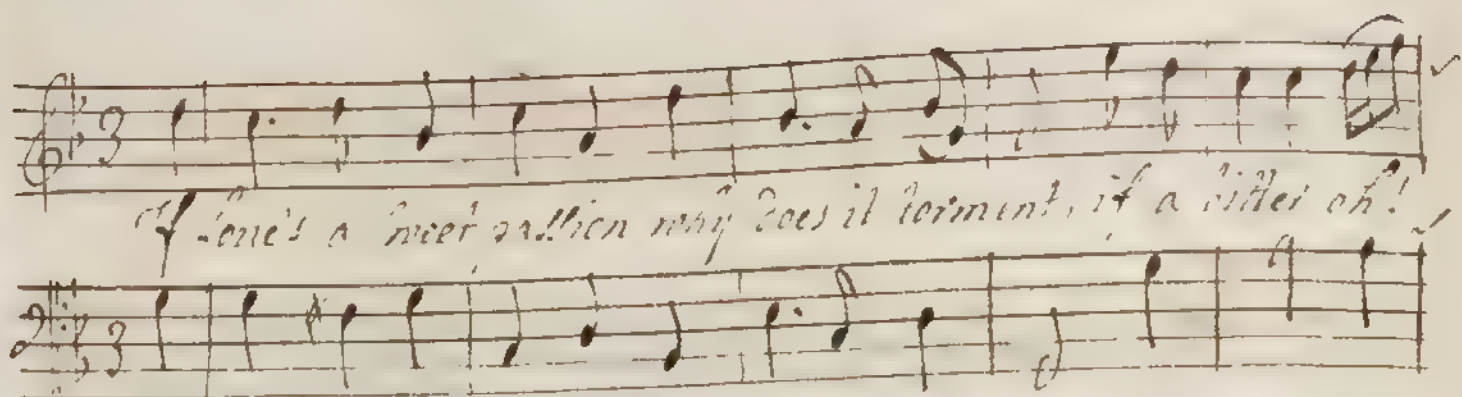
2^d act. Tune. —

A handwritten musical score for a 2nd act tune, consisting of 12 staves of music. The notation is in a single system, with each staff containing a single melodic line. The music is written in a style characteristic of 18th or 19th-century manuscript notation, featuring a variety of note values, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of one flat (B-flat). The notation includes many slurs, indicating phrases or runs. There are several double bar lines throughout the piece, marking the end of sections. The handwriting is in dark ink on aged, slightly yellowed paper. The overall structure of the piece suggests a single melodic line, possibly for a flute or violin. The final staff ends with a double bar line and a fermata, indicating the end of the tune.

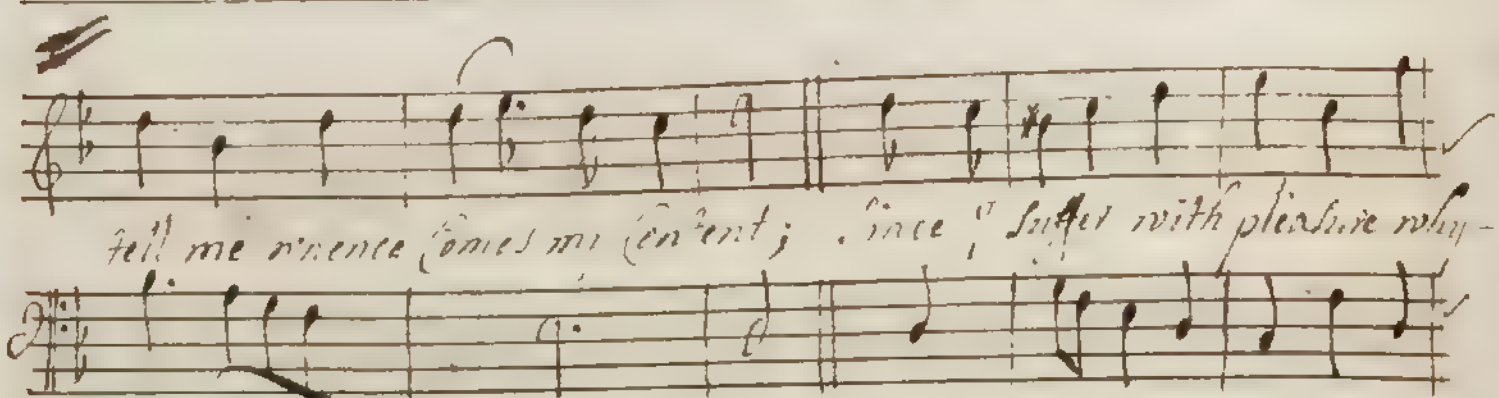


Music in the Third act. —

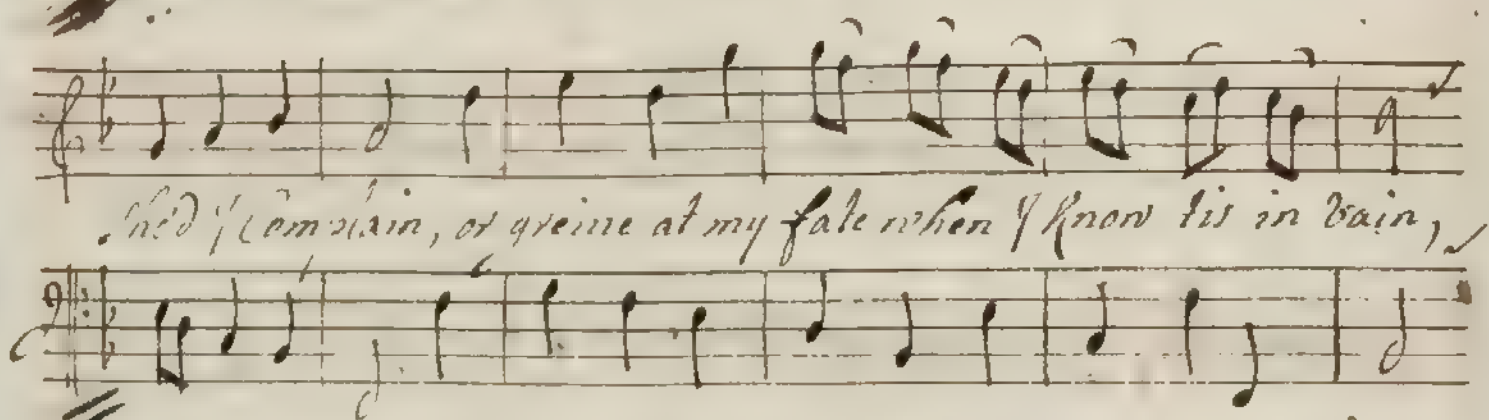




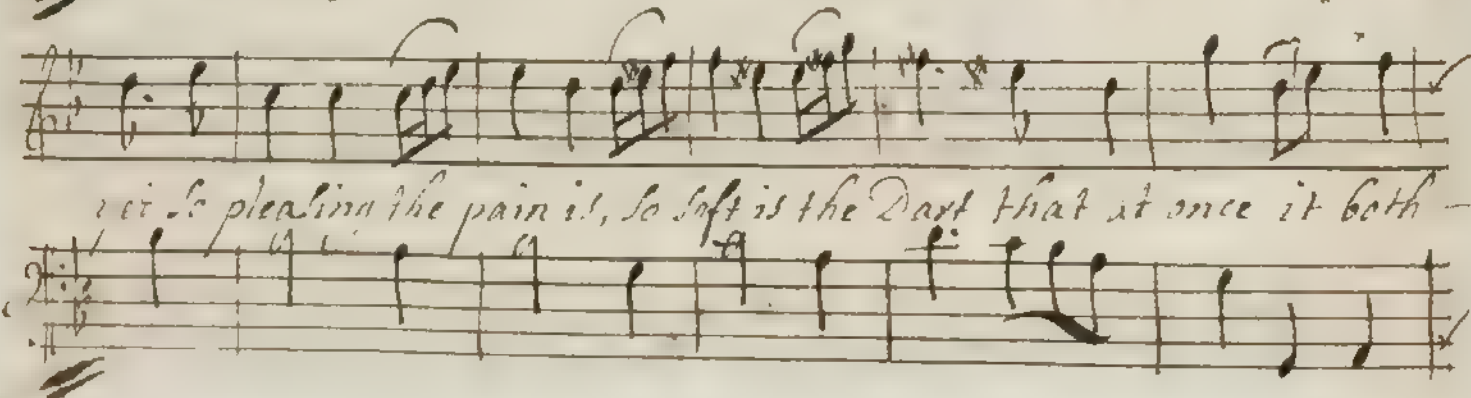
Love's a sweet passion why does it torment, if a little oh!



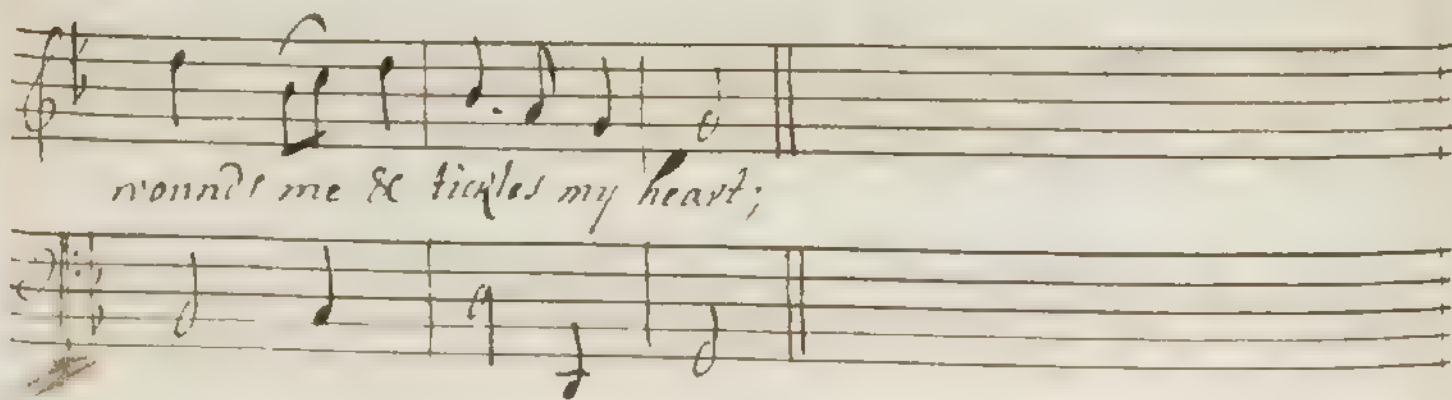
tell me whence comes my content; since I suffer with pleasure why-



shd I complain, or grieve at my fate when I know tis in vain,



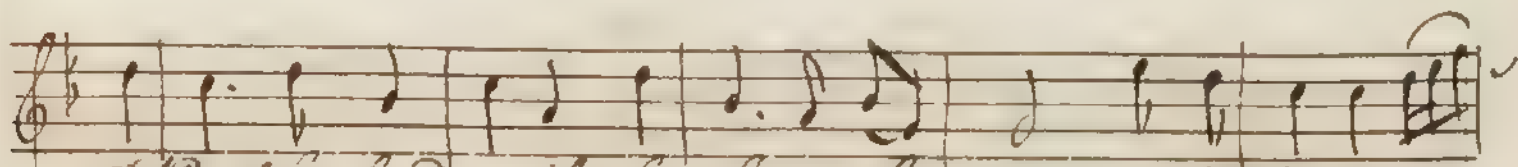
yet so pleasing the pain is, so soft is the Dart that at once it both-



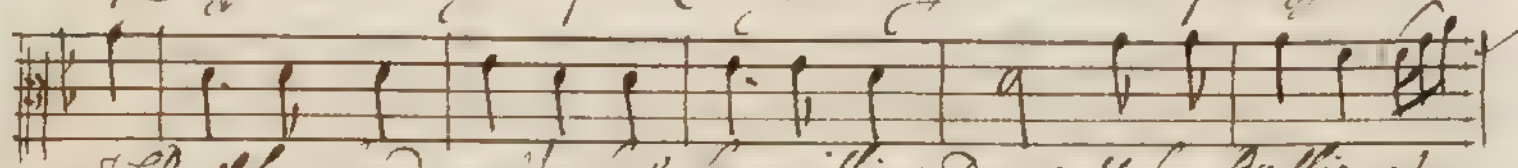
wounds me & tickles my heart;



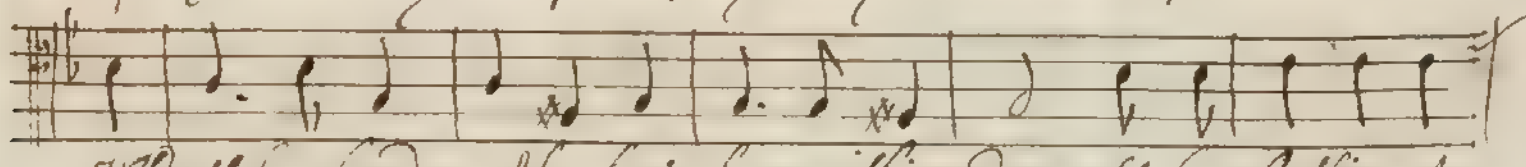
Chorus.



Press her hand gently look languishing Down, & by Passionate



Press her hand gently look languishing Down, & by Passionate



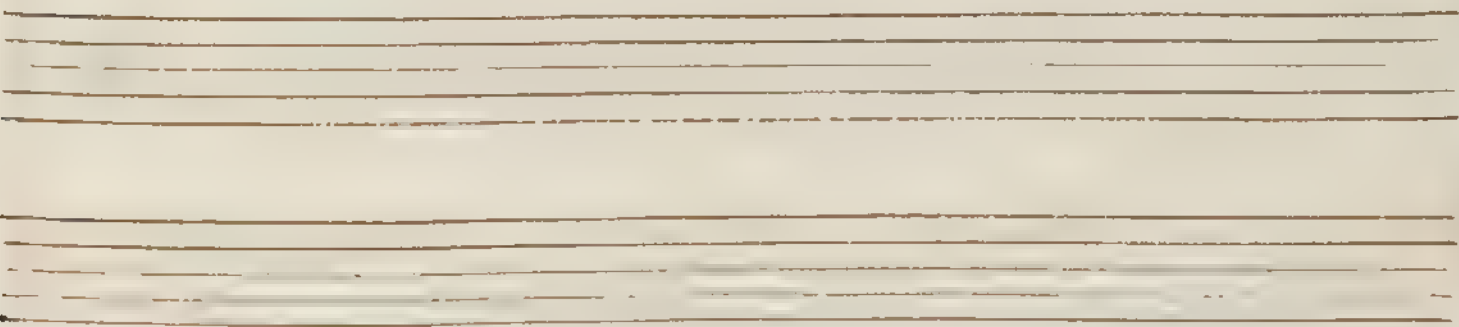
Press her hand gently look languishing Down, & by Passionate

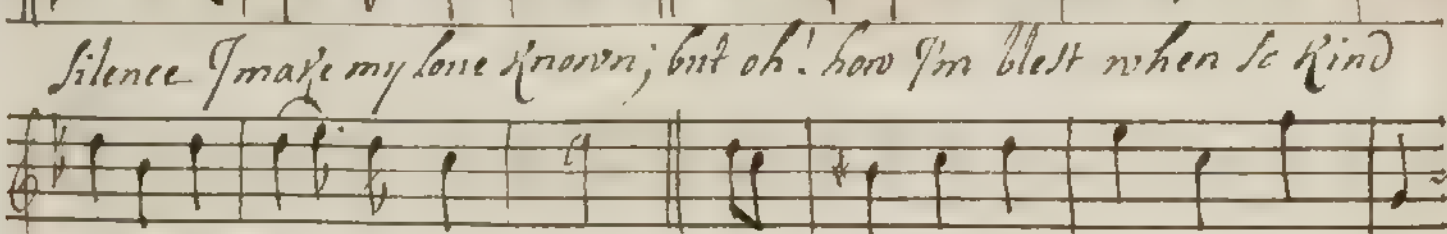
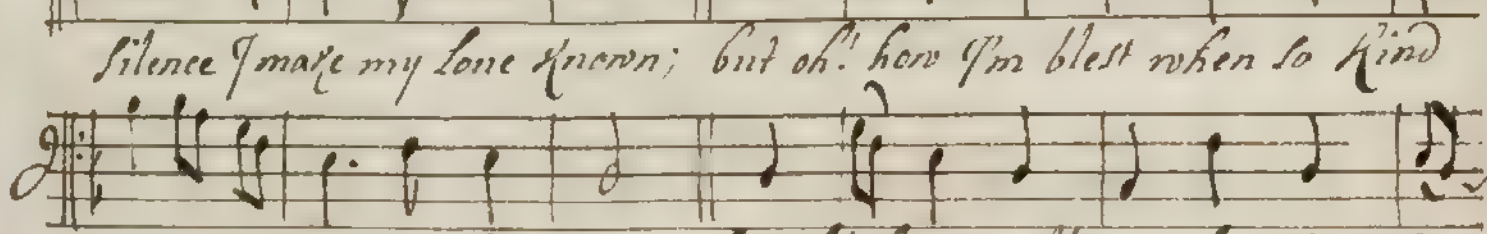
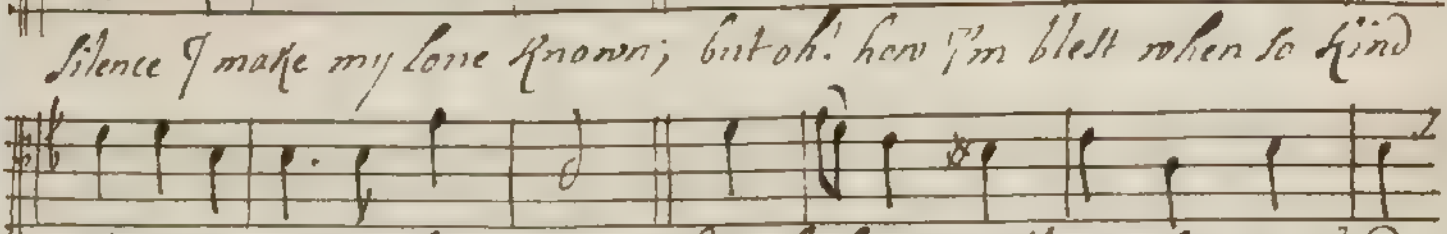
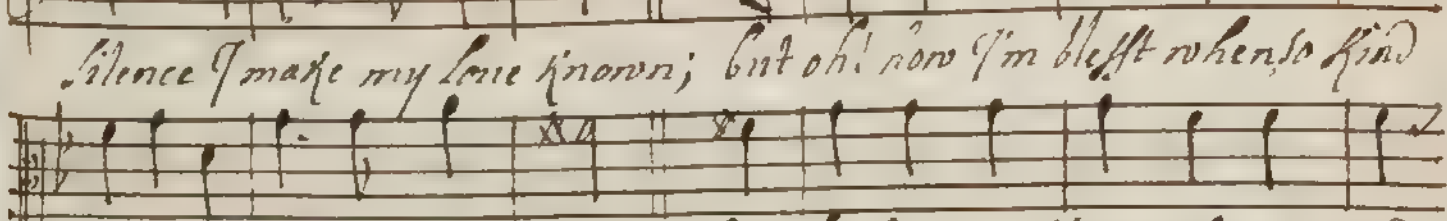
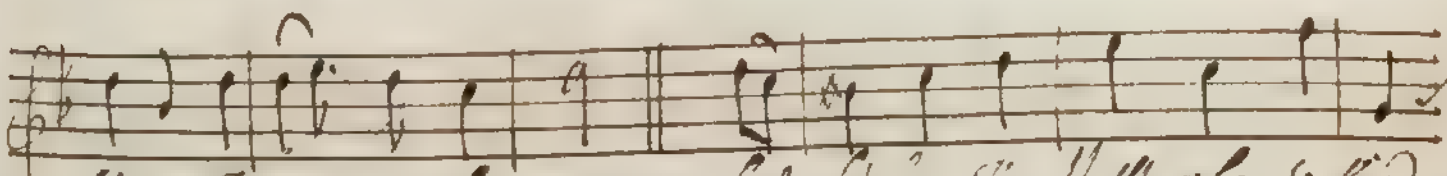


Press her hand gently look languishing Down, & by Passionate



Violins



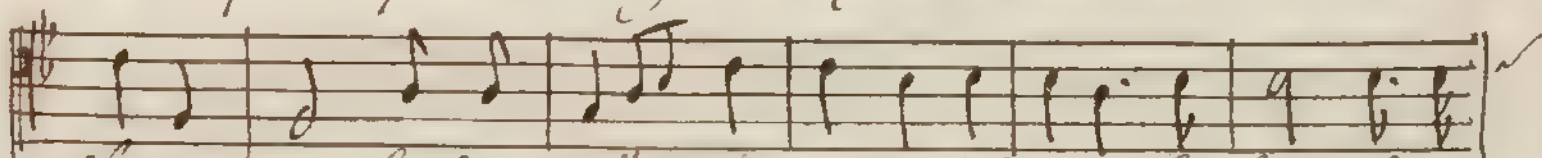




She Does prone by some willing mistake to Discover her Love when in



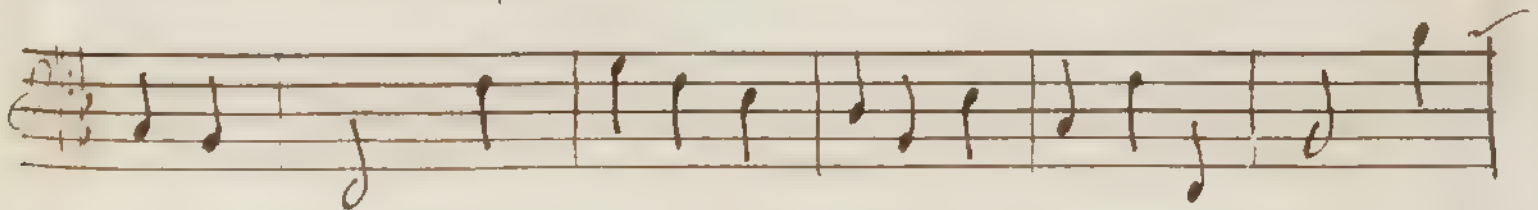
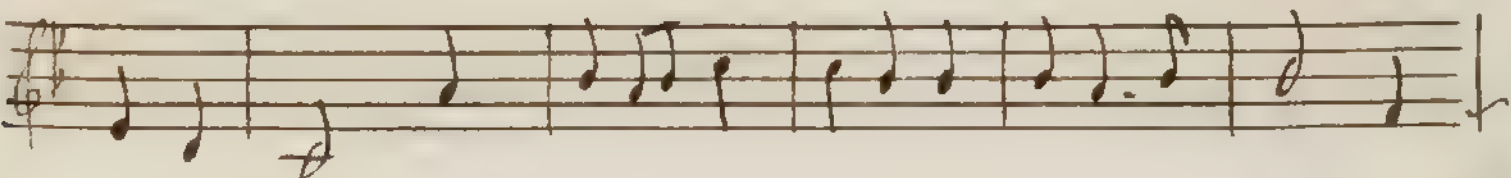
She Does prone by some willing mistake to Discover her Love when in




She Does prone by some willing mistake to Discover her Love when in

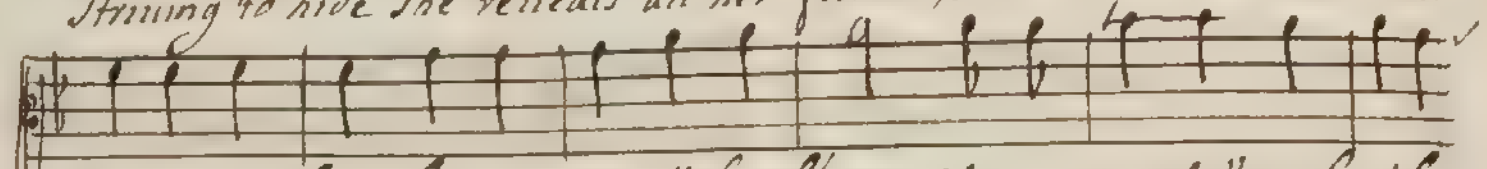


She Does prone by some willing mistake to Discover her Love when in

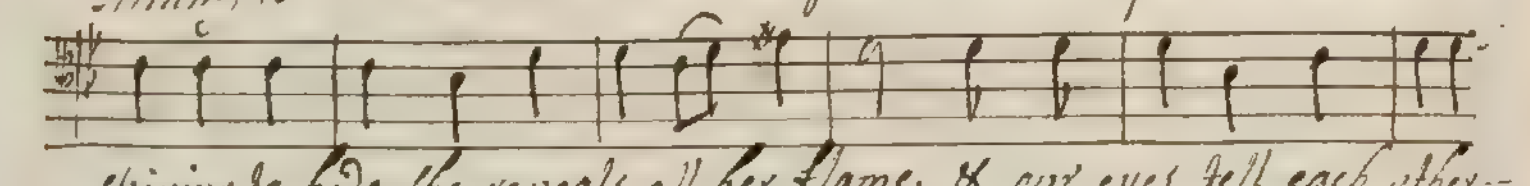




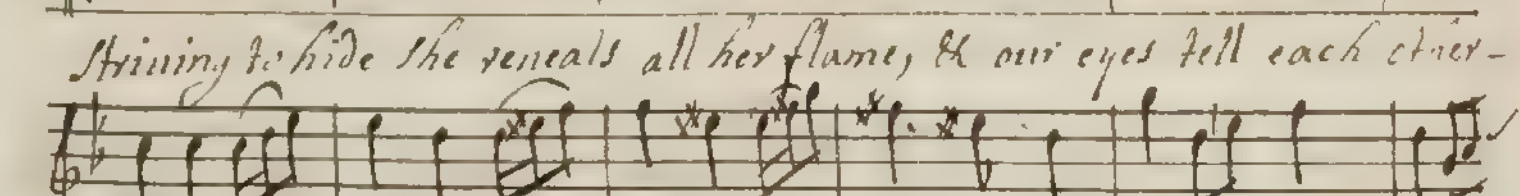
Striving to hide she reveals all her flame, & our eyes tell each other --



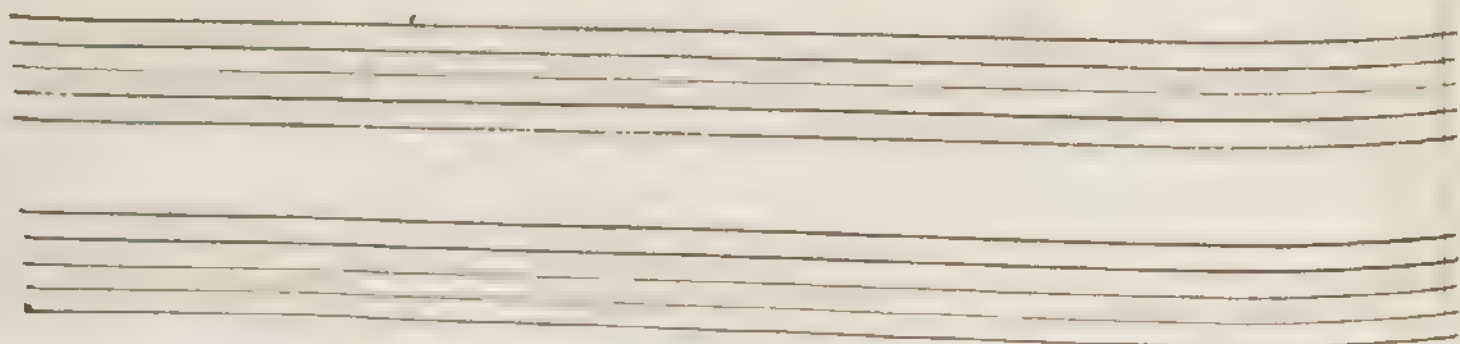
Striving to hide she reveals all her flame, & our eyes tell each other --

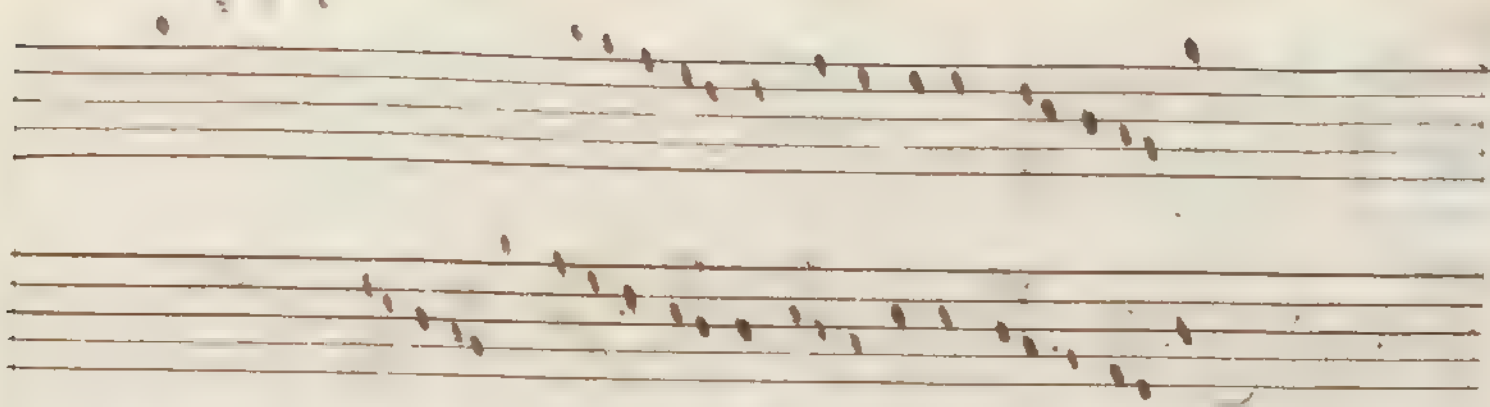


Striving to hide she reveals all her flame, & our eyes tell each other --

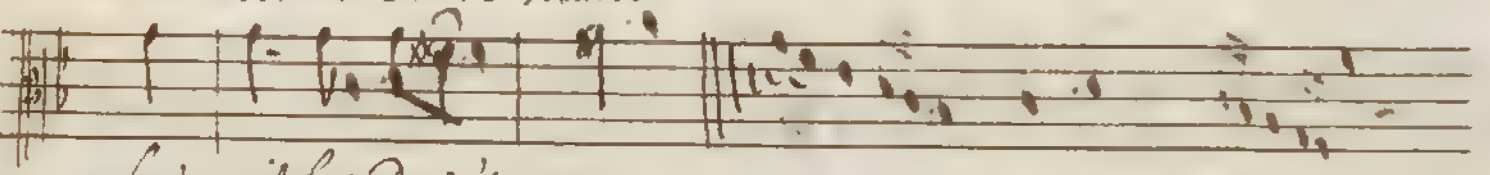


Striving to hide she reveals all her flame, & our eyes tell each other --

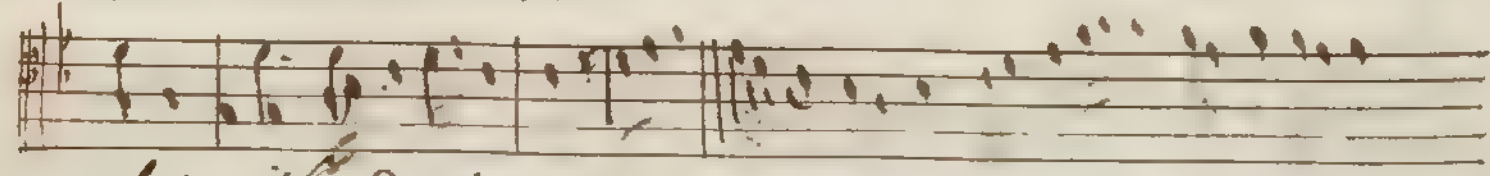




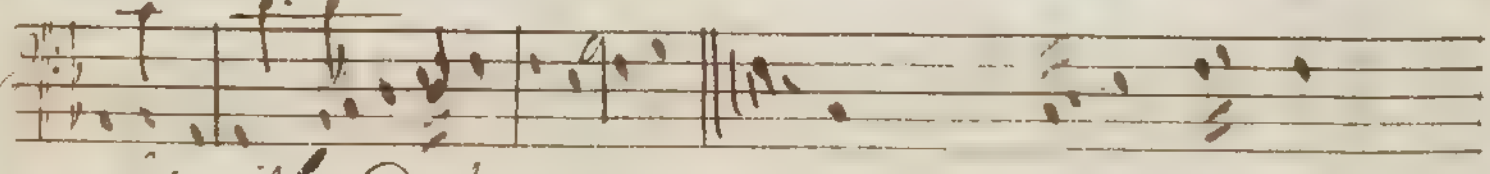
what neither Dare's name. —



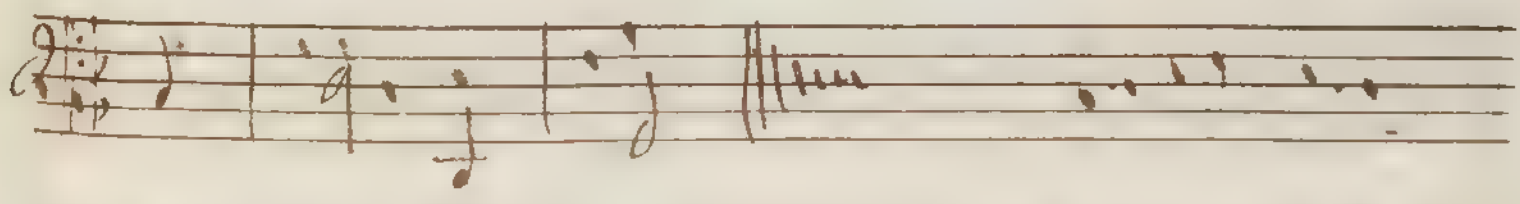
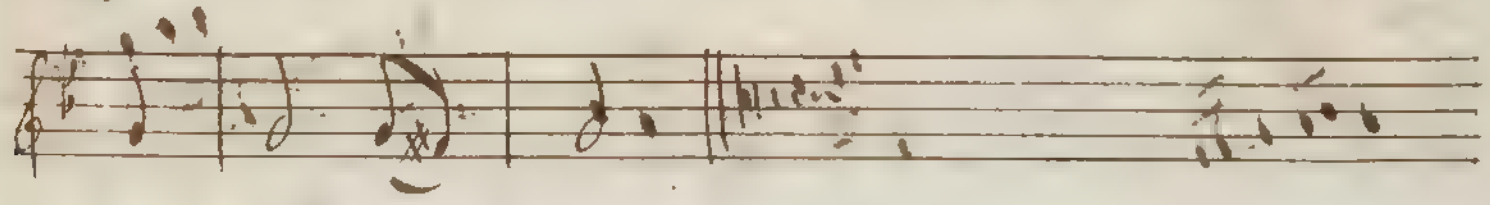
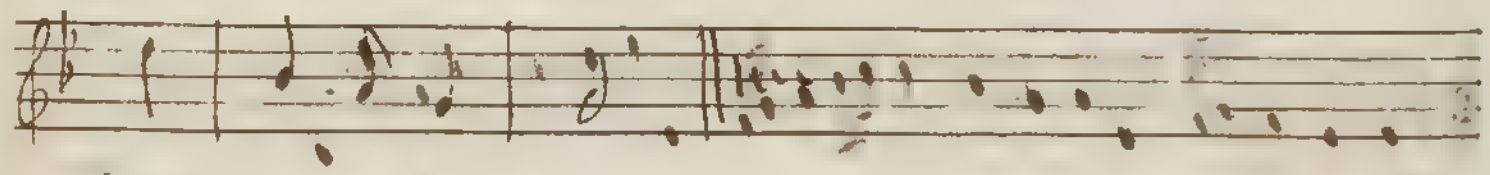
what neither Dare's name. —



what neither Dare's name. —

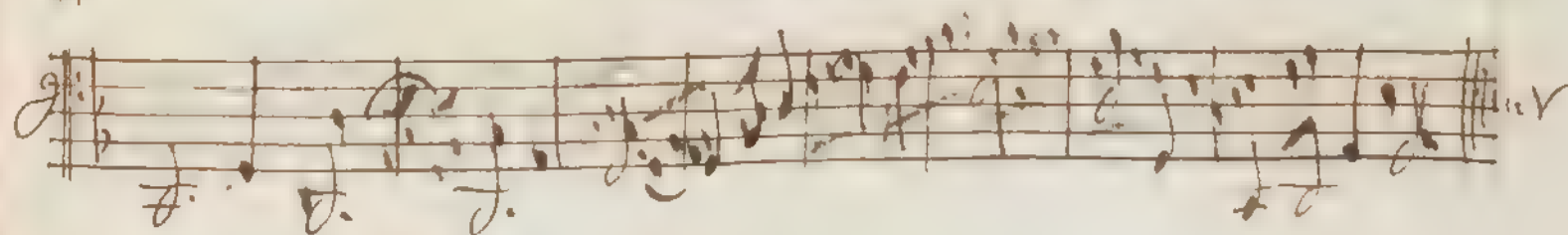
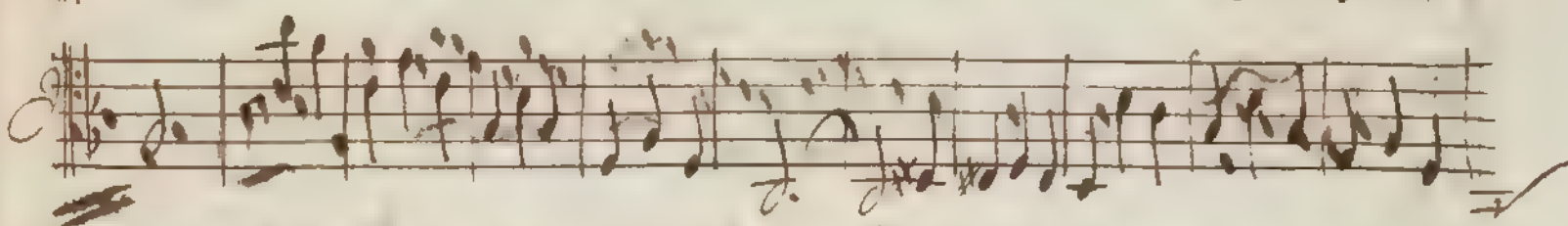


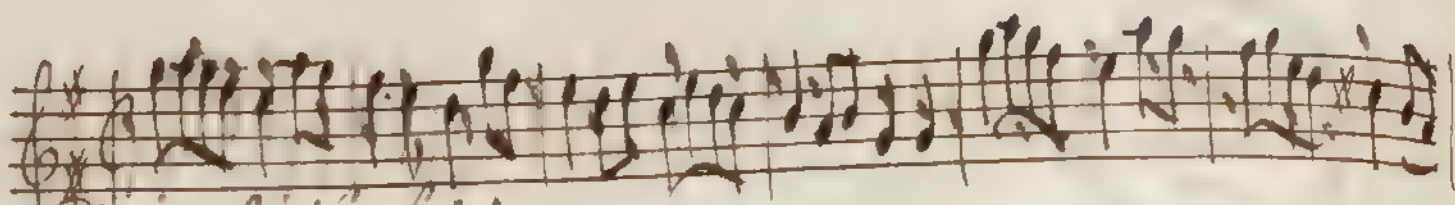
what neither Dare's name. —



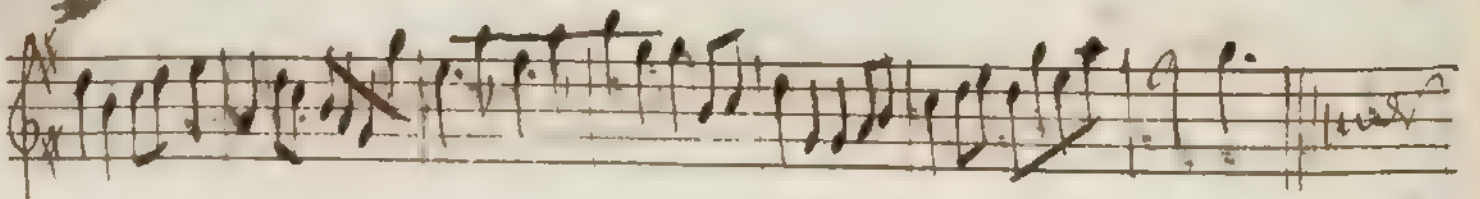
Pre-ture.

Handwritten musical score for a prelude, featuring 12 staves of music. The notation is in G major (one sharp) and 2/4 time. The score includes a tempo marking "Allegro" and a performance instruction "Impromptu, while the swans come forward." The music is written in a single system, with each staff containing a different melodic line. The notation is in a cursive, handwritten style, typical of 18th or 19th-century manuscripts. The paper is aged and shows some staining.





Dance for the fairies--



Dance for the green men. —

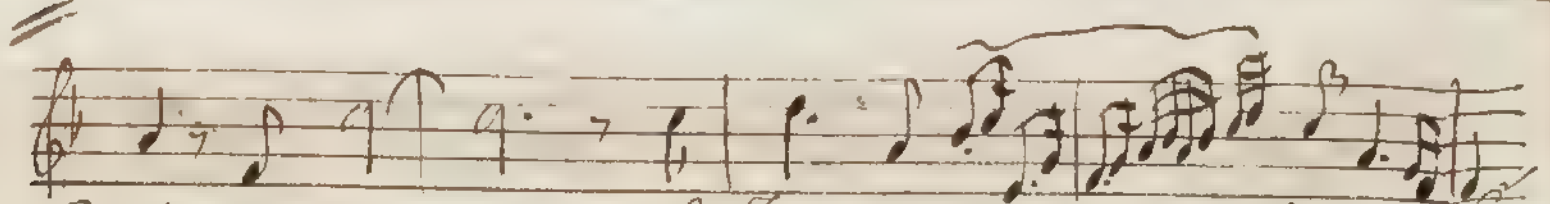
Opus Brechtner Ol 2 43. Page

yea den = = = the spirits of the air;

yea den = = = the spirits of the air, appear appear

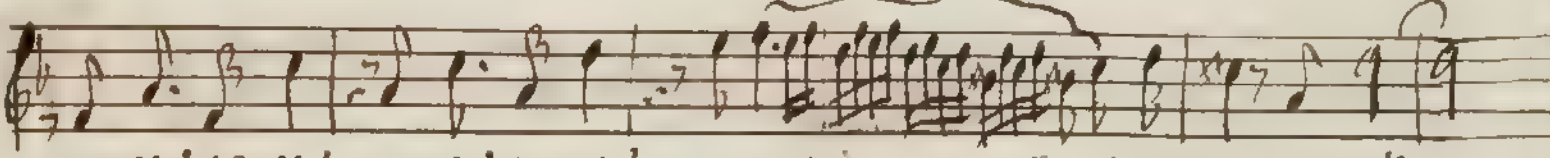
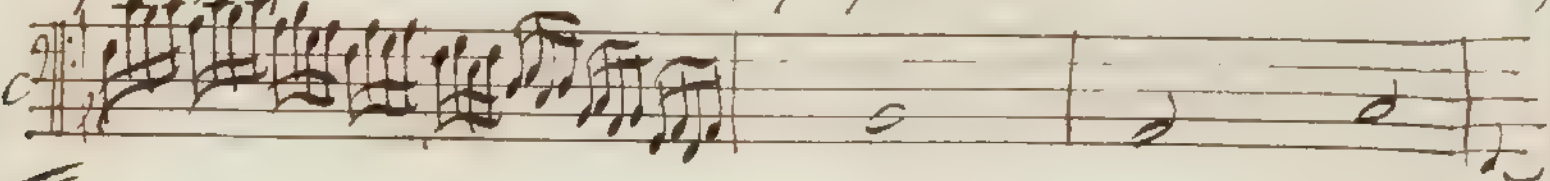


appear, appear, prepare, prepare

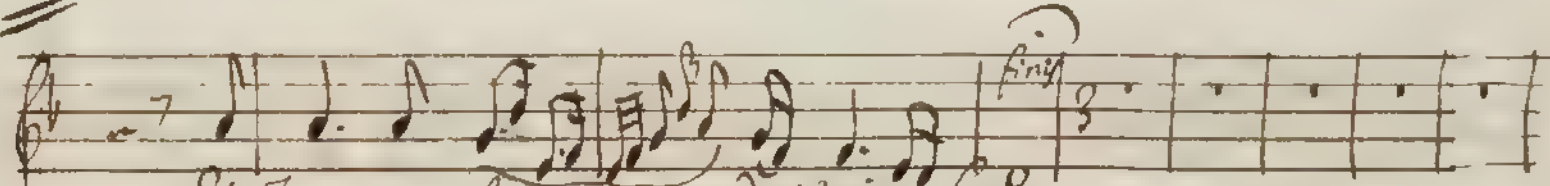
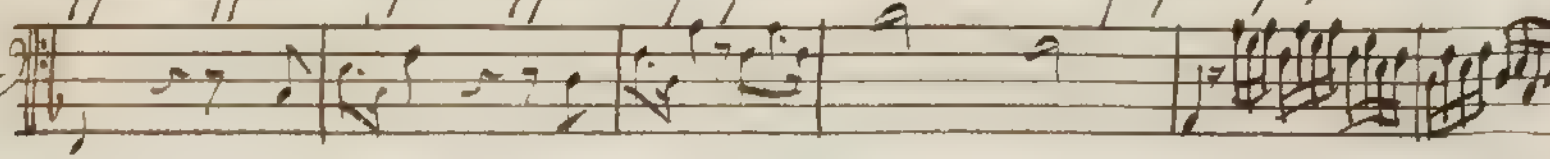


pare, prepare

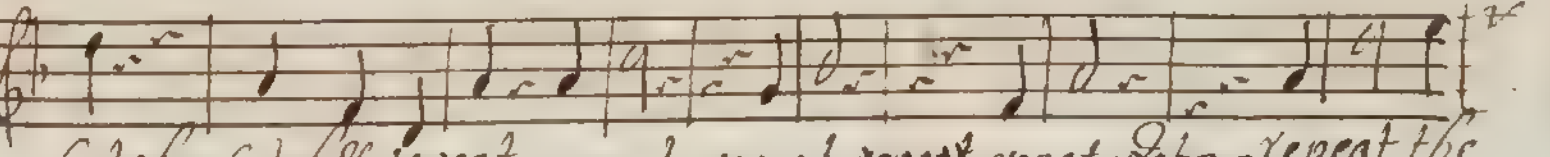
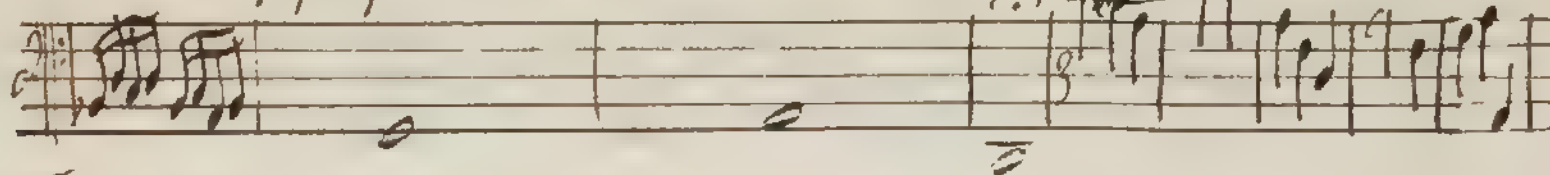
= = & Join your ten = = = der voices here,



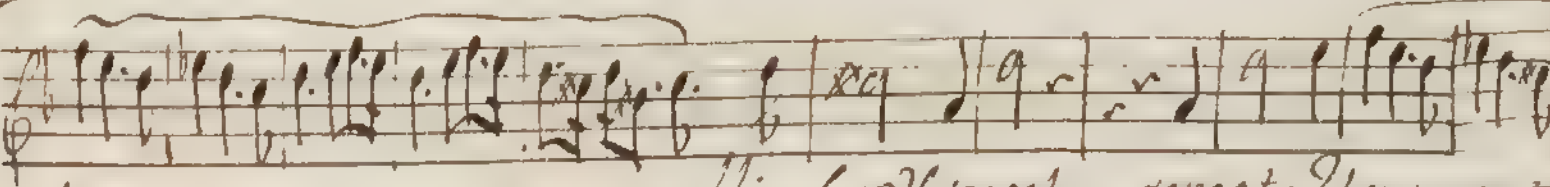
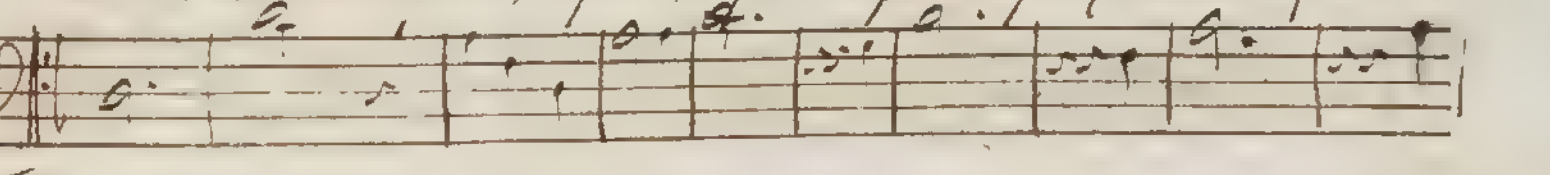
appear, appear, appear, appear, prepare = = = prepare, prepare



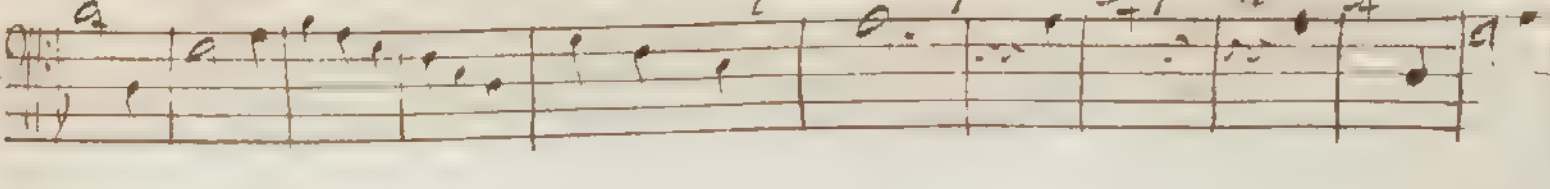
& Join your ten = = = der voices here.



Catch, Catch & repeat, repeat, repeat, ~~repeat~~, repeat ~~repeat~~ repeat the



them = = = = him. Sound repeat, repeat, them = =



How
bling sounds anew
Soft, soft, soft

as her light, & sweet = = = as pearly dew, & sweet

as pearly dew
run = = = run = = = new divisions run

new divisions, & such measures keep, as when you lull, you lull the god of love

sleep = = = as when you lull, you lull the god of

Lone = a sleep; *Da capo*

Prelude

Dialogue between Corridon & Mossa.

2. 2. Robertus Britannicus V. 1.

Corridon

Now the maids & the men are making their hay, we've

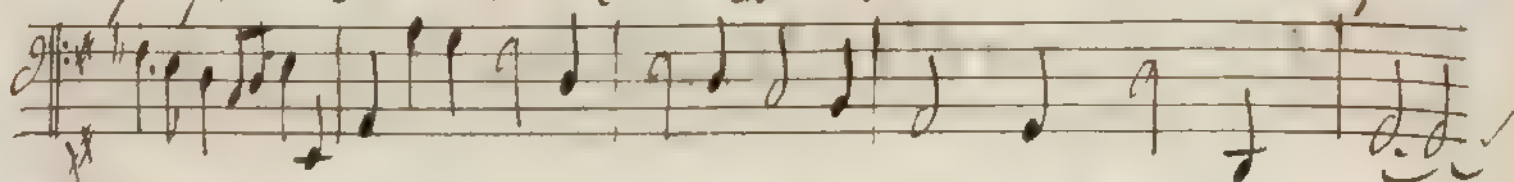
Left the Dull fools, we've Left the Dull fools & are stolen away, then



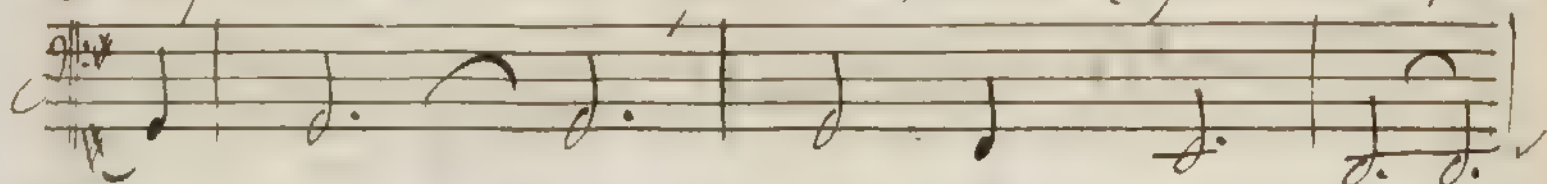
mopla no more be coy as before but let's merrily, merrily, merrily, merrily



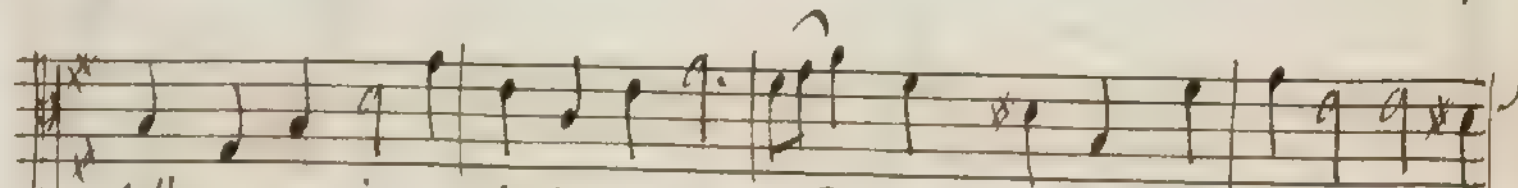
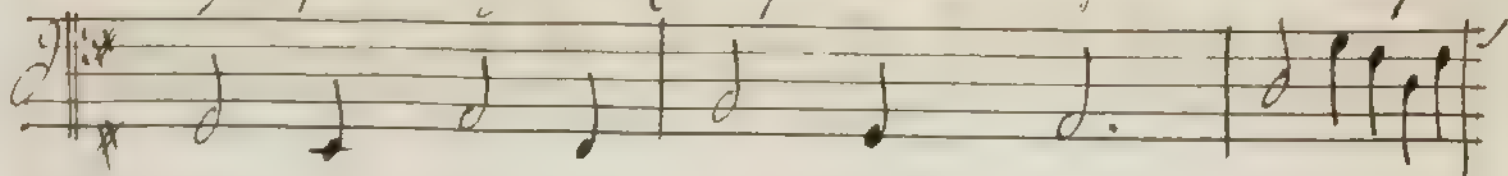
play; & kiss, & kiss, & kiss, & kiss, & kiss the sweet time away;



why how now, Sir Clown, why how now, what makes you so bold - For



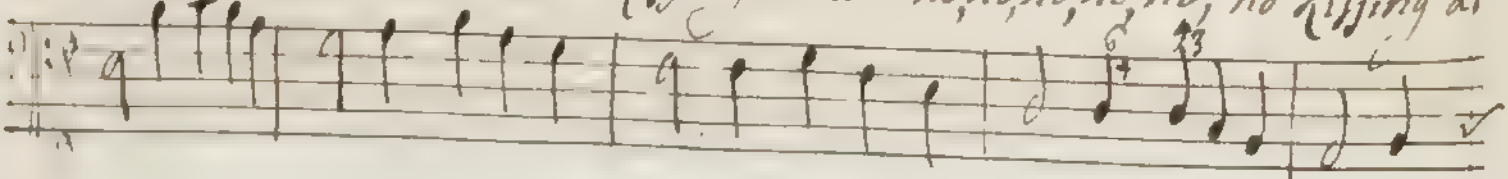
have ye, For have ye to know I'm not made of that mold - I



tell you again, again & again maids must never must never kiss ne-



men, no no, no, no no, no kissing at all no, no, no, no, no, no kissing at



Letten youst. fore then bid me bid me Chearfully chearfully kiss & -

Take my fill & take my fill my fill - of the bliss; Ple not *mopla -*

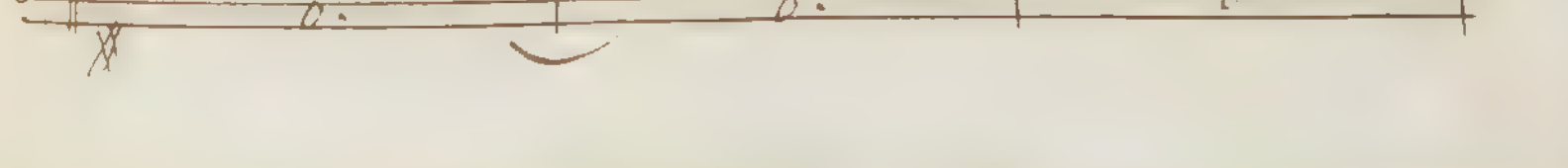
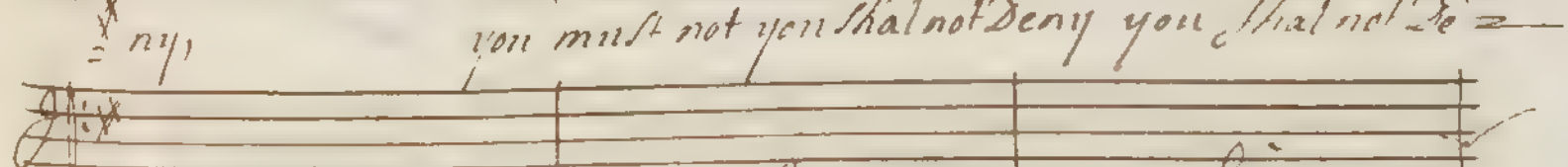
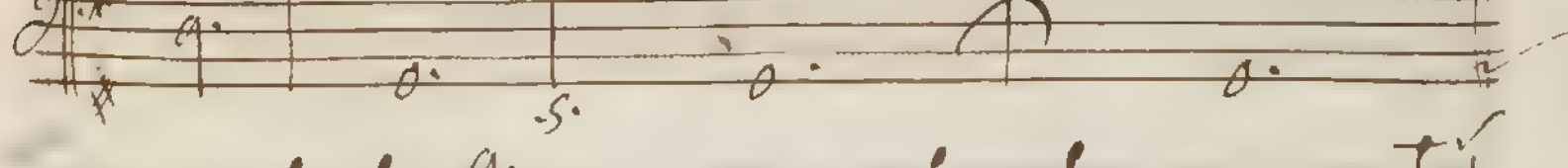
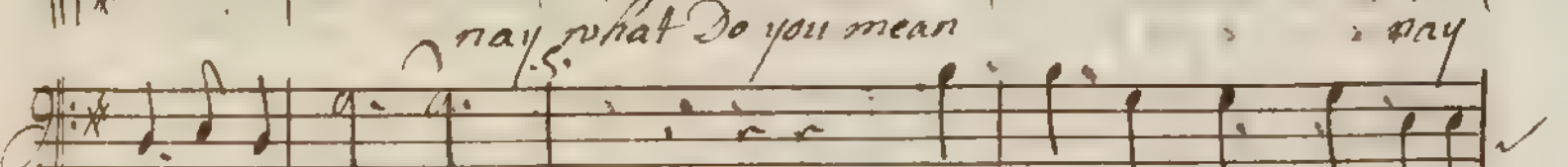
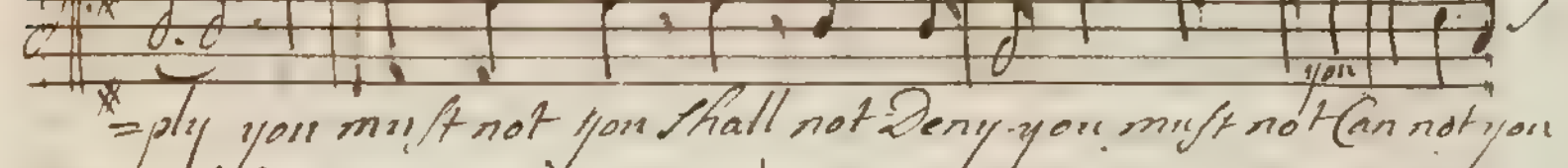
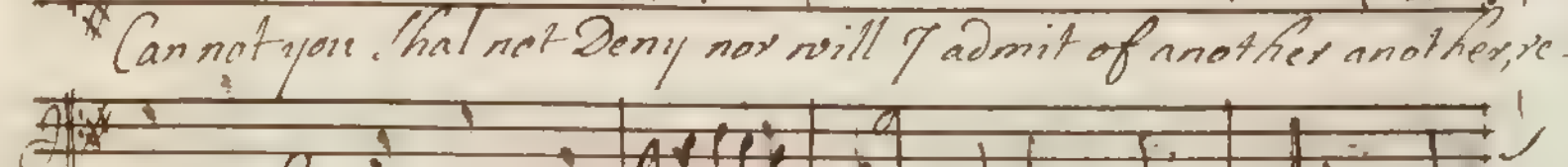
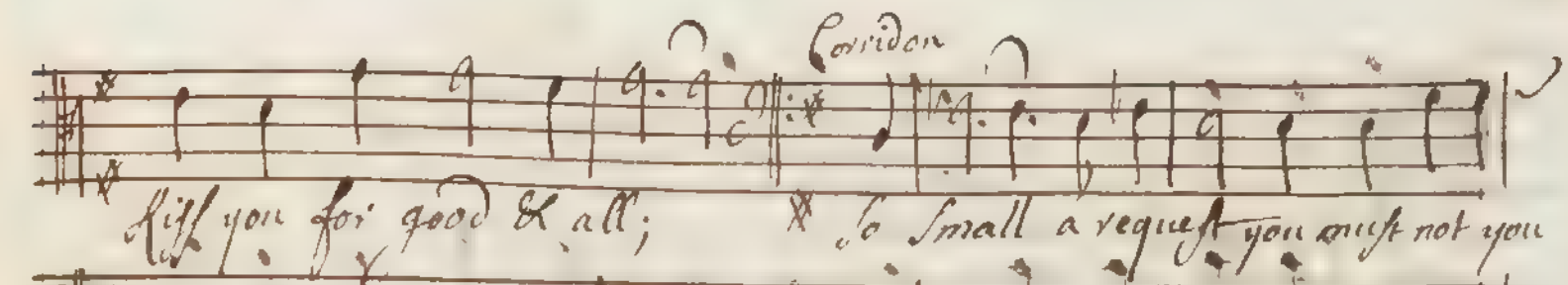
Trust you so farr; know you too well, should I give you an Inch you

soon you'd soon like an ell, then Lord like you rule & laugh - then -

Lord like you rule & laugh - at the fool no no no no -

no no killing at all no no no no no no killing at all Ple not kill him

Coridon



Handwritten musical score on a single page, featuring three systems of music. Each system consists of a vocal line (treble clef) and a piano accompaniment line (bass clef). The lyrics are written below the vocal line.

System 1:

Vocal: *fie fie fie fie nay what Do you mean nay nay*

Piano: *ay you must not you shall not deny you must not you can not you*

System 2:

Vocal: *nay nay what Do you, what Do you mean o fie fie fie*

Piano: *shall not you must not you can not you shall not deny you*

System 3:

Vocal: *fie o fie fie fie fie o fie fie fie fie fie fie fie o*

Piano: *must not deny you must not you can not you shall not you shall not deny you*

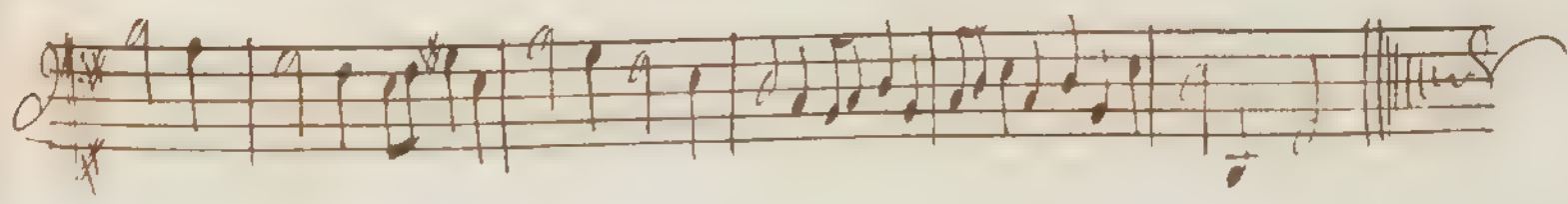
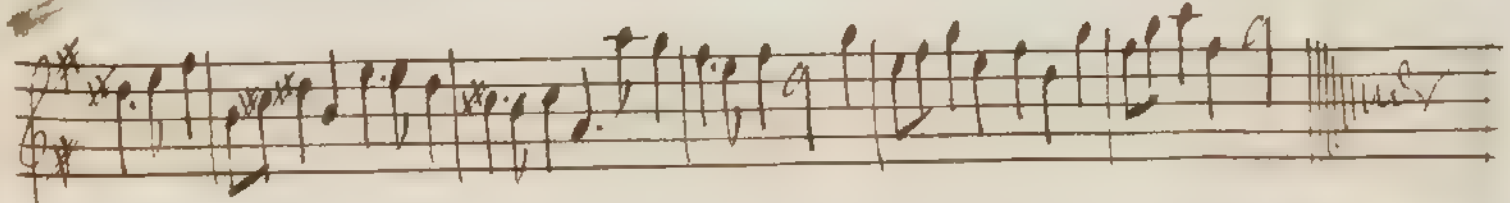
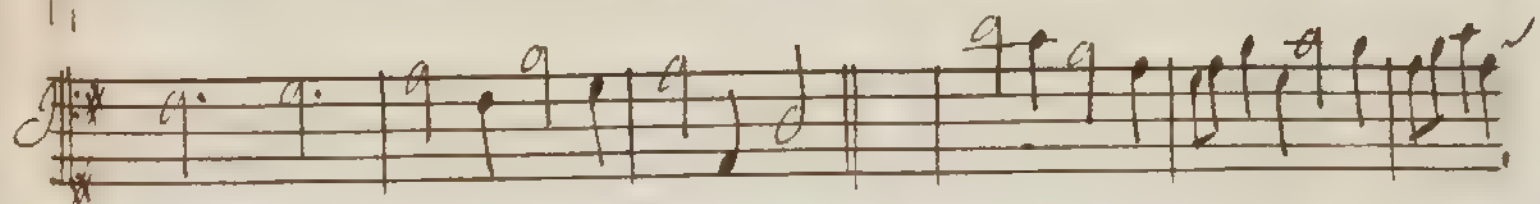
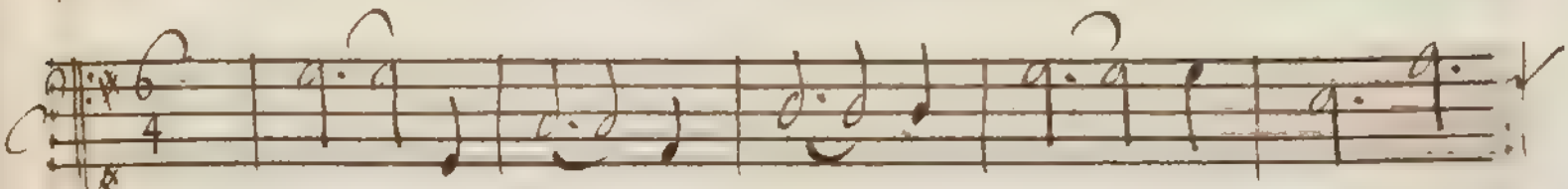
System 4:

Vocal: *fie fie fie fie fie fie fie ; & S.*

Piano: *must not you can not you shall not deny ; & S.*



Dance for the hay makers. —




Dance for a Clown.

17 Dance for a Clown. -

$\frac{1}{2}$ 6
 $\frac{1}{4}$ 4

A handwritten musical notation on a five-line staff. It features a treble clef, a key signature of one sharp (F#), and a time signature of 6/4. The first measure contains a half note G4 and a quarter rest. The second measure contains a half note A4. The third measure contains a half note B4. The fourth measure contains a half note C5. The fifth measure contains a half note D5. The sixth measure contains a half note E5. There are some additional markings below the staff, possibly indicating fingerings or breath marks.



a Thousand, thousand

thousand, thousand, thousand, waies wee'l find to en = = certaine the

hours, a Thousand, thousand, thousand, thousand waies wee'l

find to en = = = certaine the hours, no two that ere be knowne, no —

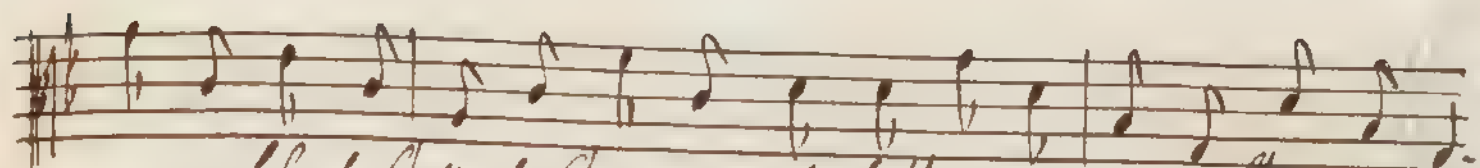
two shal ere be known so kind, so kind, so kind, so kind no two shal

ere be known so kind no life so blest as ours, no life so blest as

ours, so blest as ours, so blest as ours, as ours, as ours no life so

blest, so blest as ours, so blest as ours, so blest as ours, as ours, as

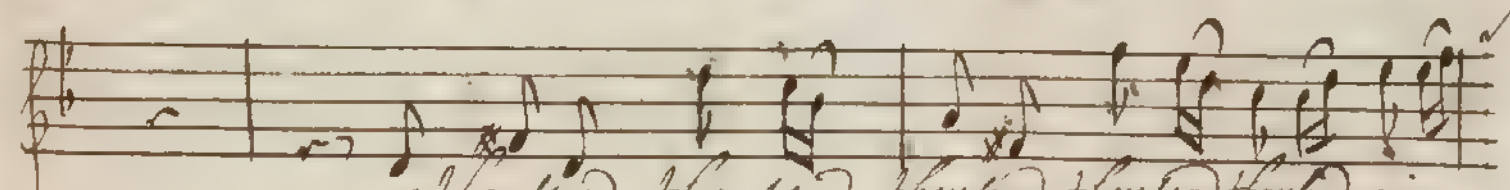
blest, so blest as ours, so blest as ours, so blest as ours, as ours, as



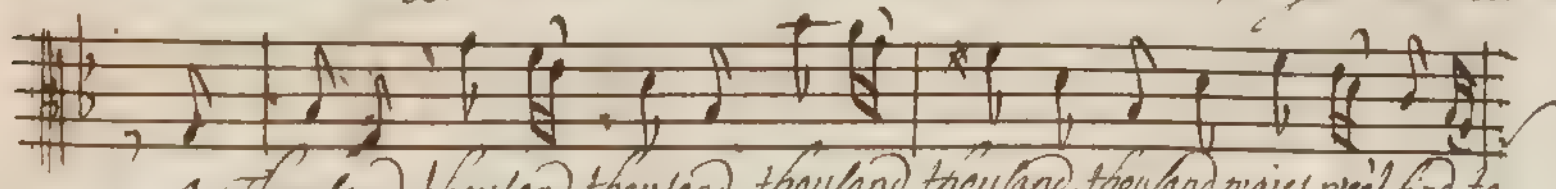
ours, no life so blest, so blest as ours, so blest as ours, so blest as ours. —



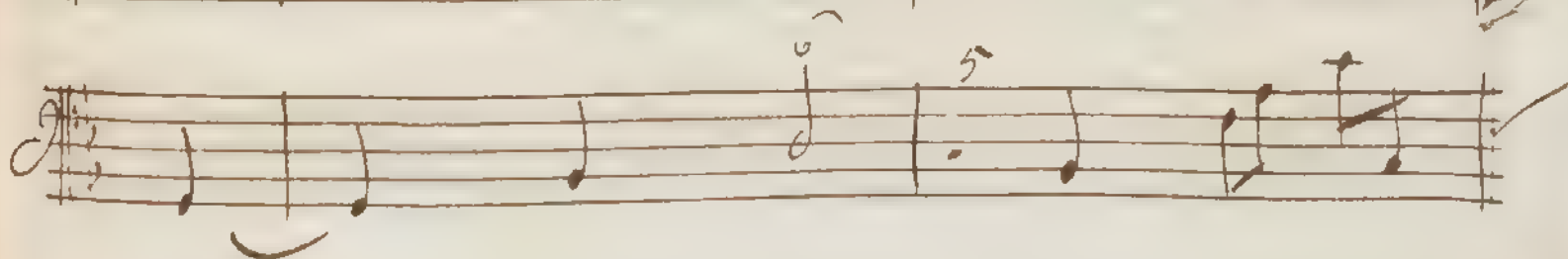
Chorus. —



a thousand thousand thousand, thousand thousand waies we'll



a thousand thousand thousand, thousand thousand, thousand waies we'll find to



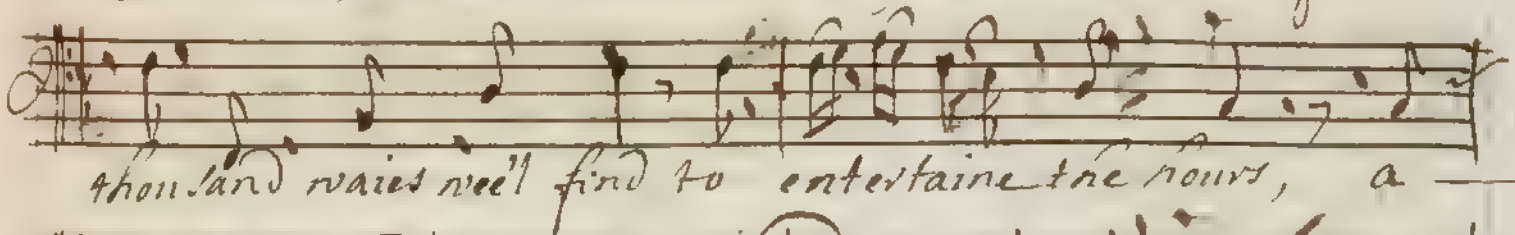
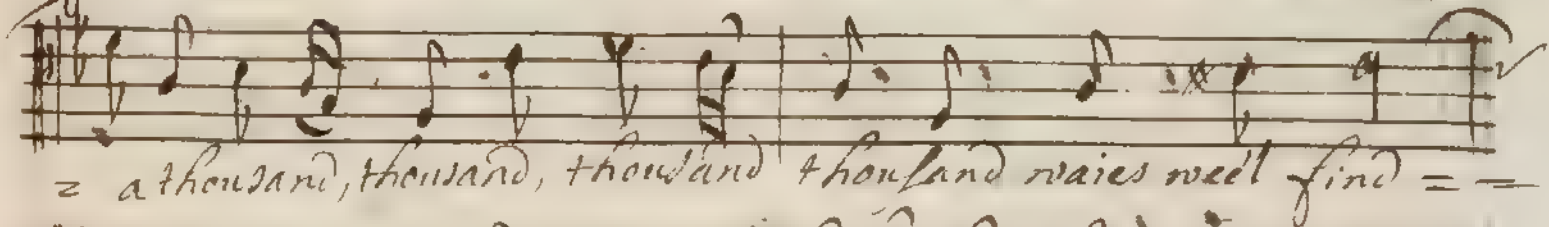
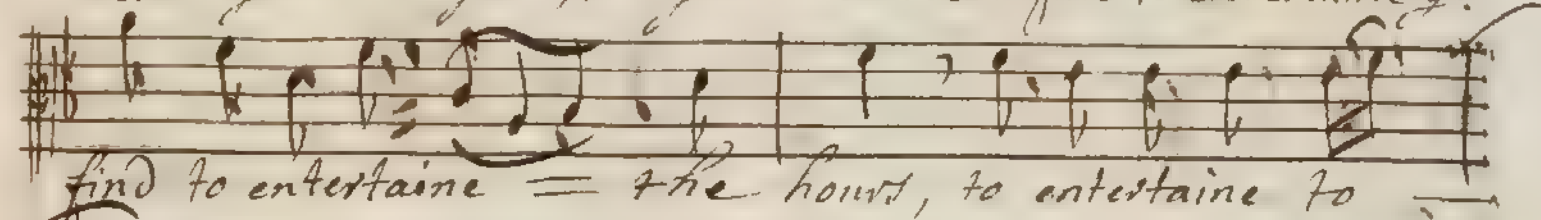
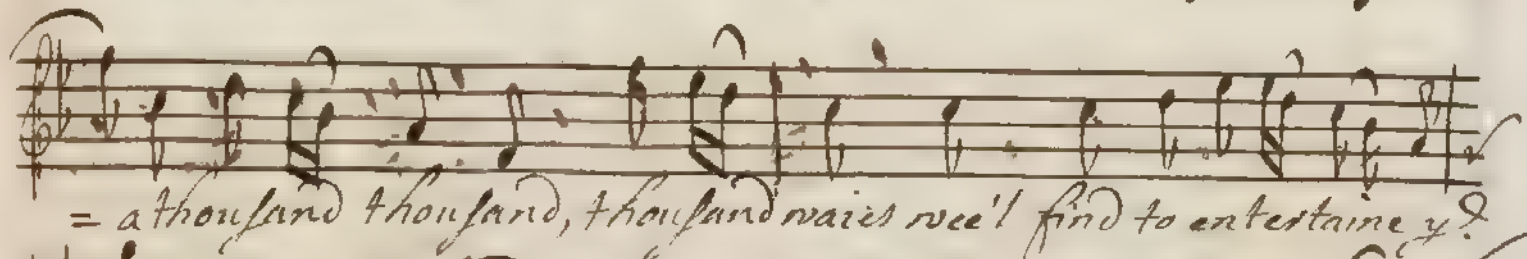
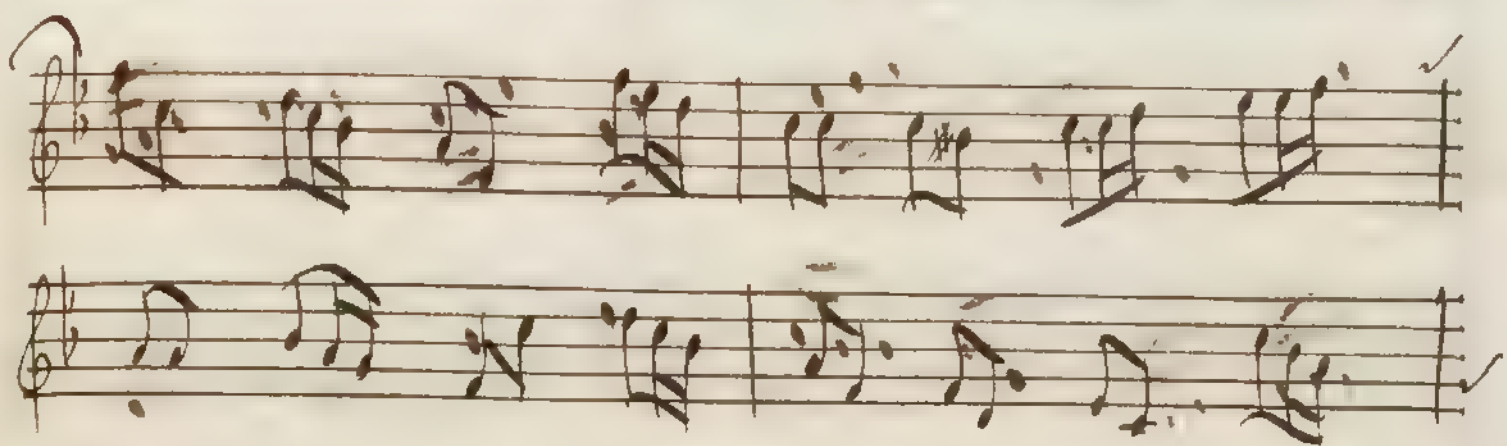
Handwritten musical score on ten staves. The notation includes treble and bass clefs, a key signature of one flat (B-flat), and various musical symbols such as notes, rests, and bar lines. The lyrics are written in cursive script below the staves.

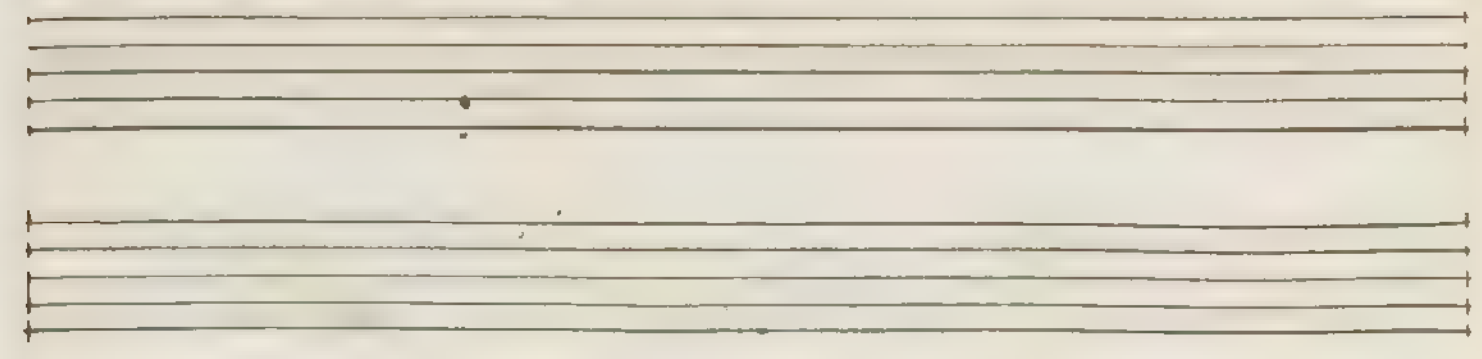
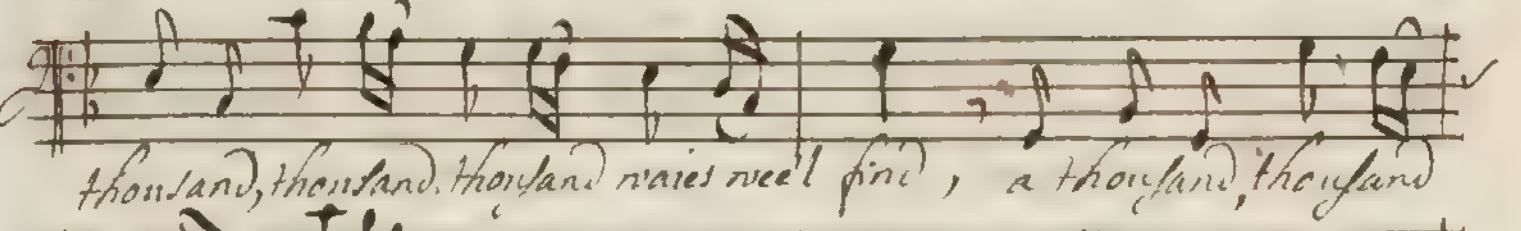
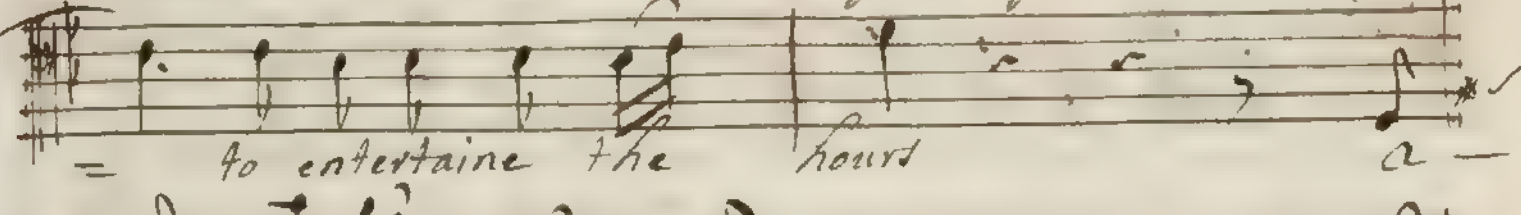
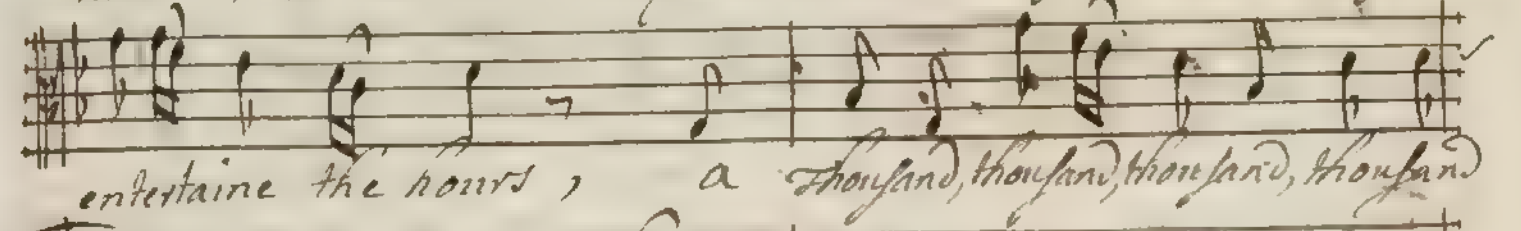
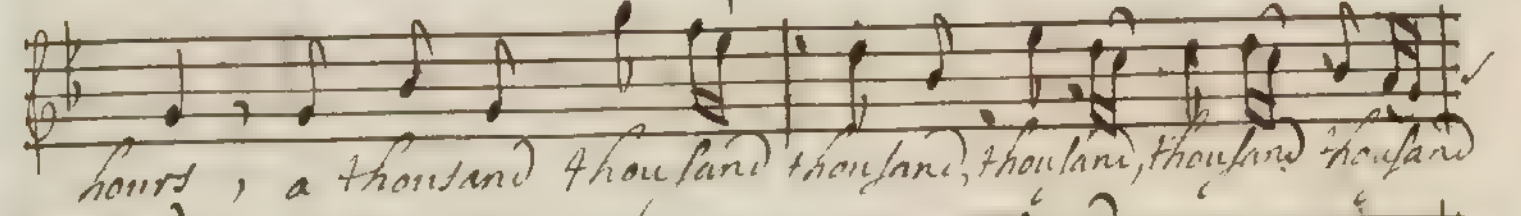
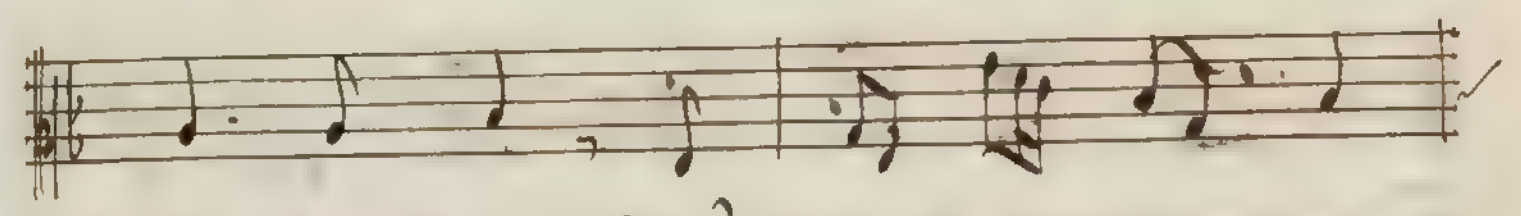
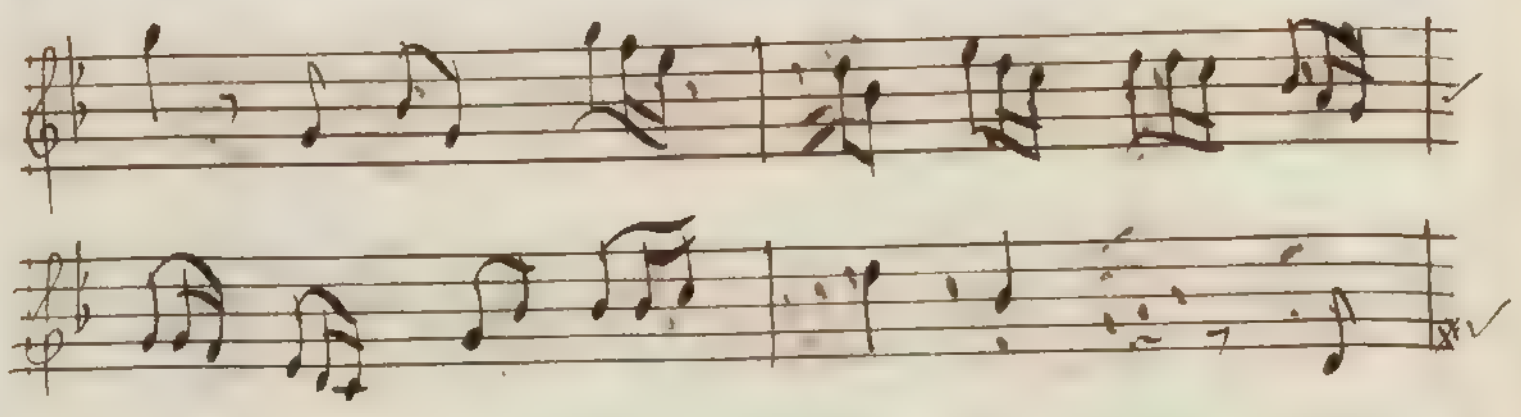
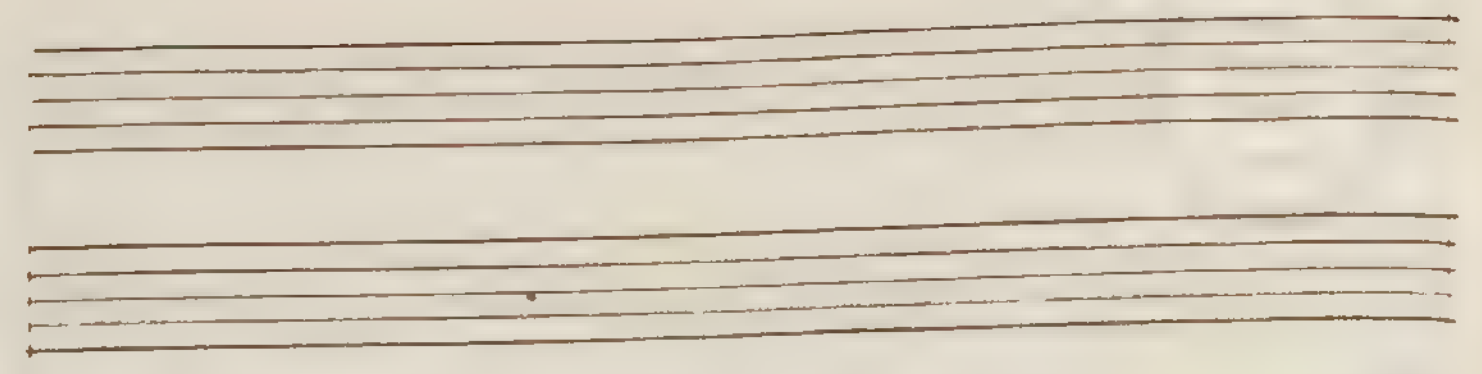
find a thousand waies we'll find to entertaine the hours =

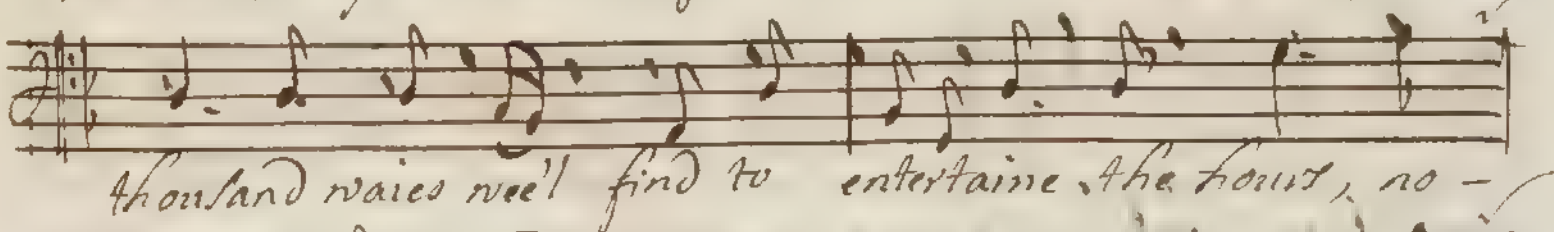
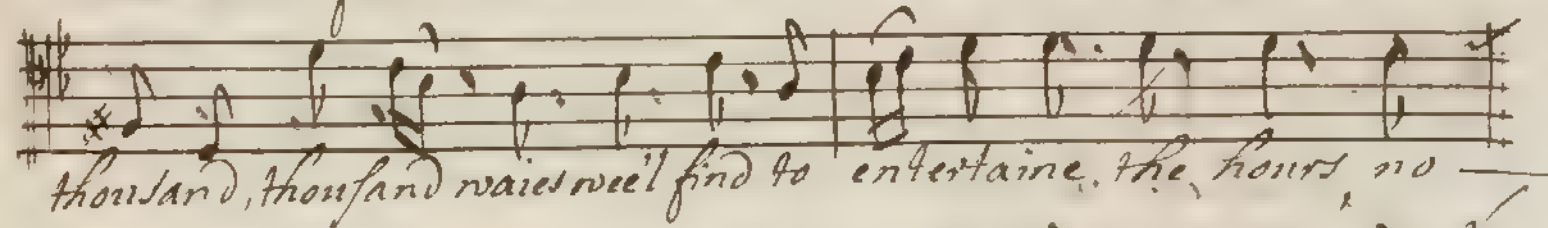
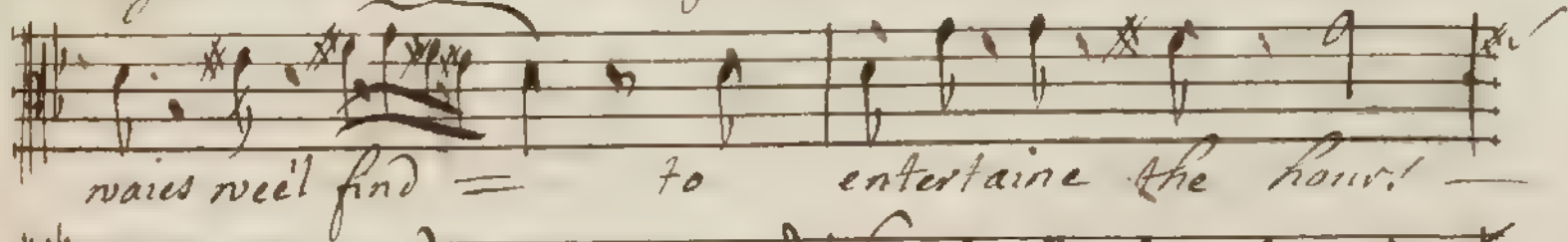
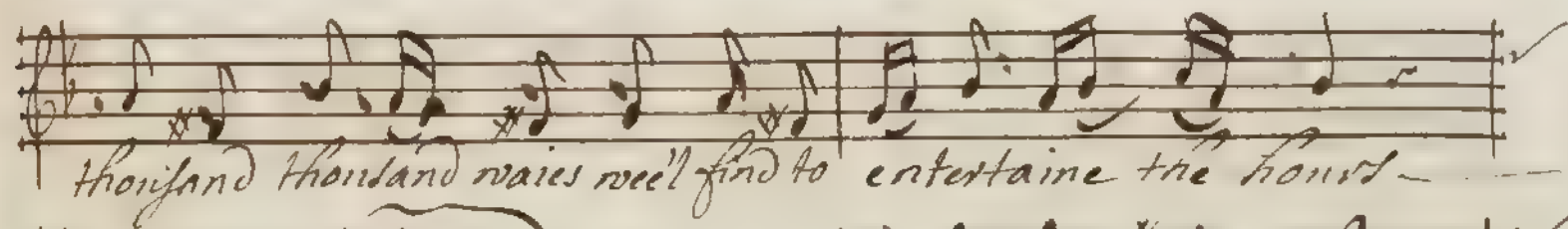
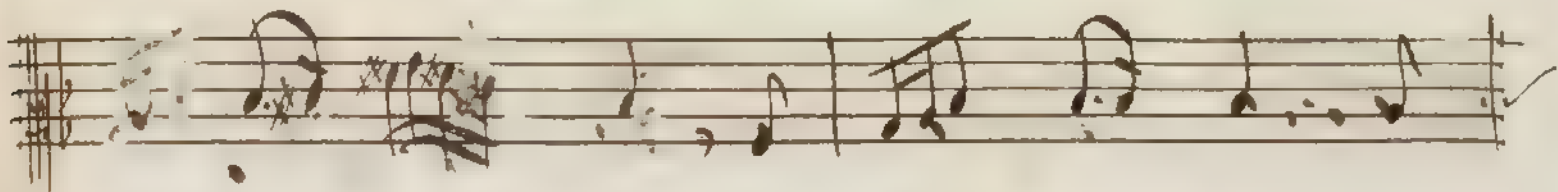
entertain the hours a thousand thousand, thousand, thousand waies we'll

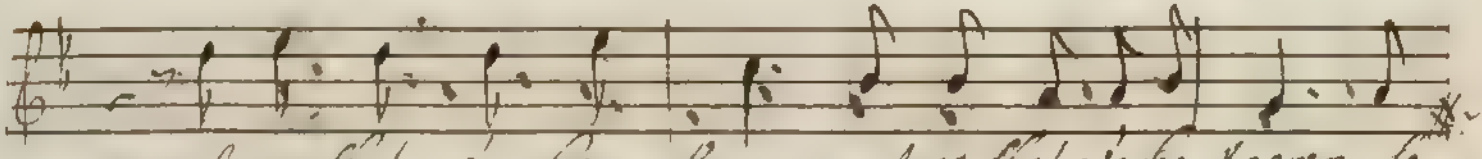
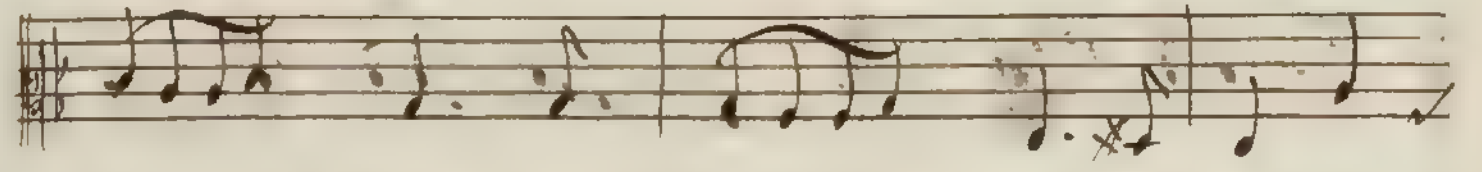
thousand, thousand, thousand thousand thousand waies we'll find

a thousand, thousand, thousand, thousand

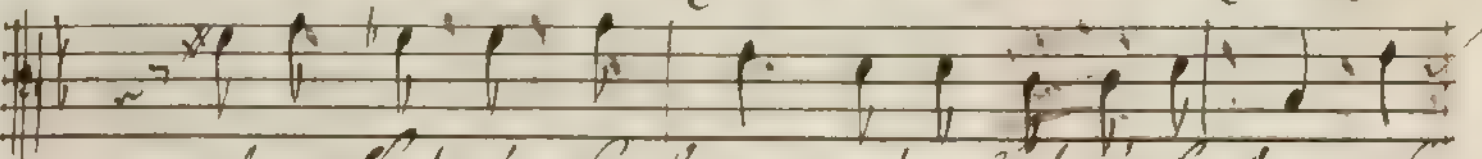








no two shal ere be known no two shal ere be known, to



no two shal ere be known, no two shal ere be known, to

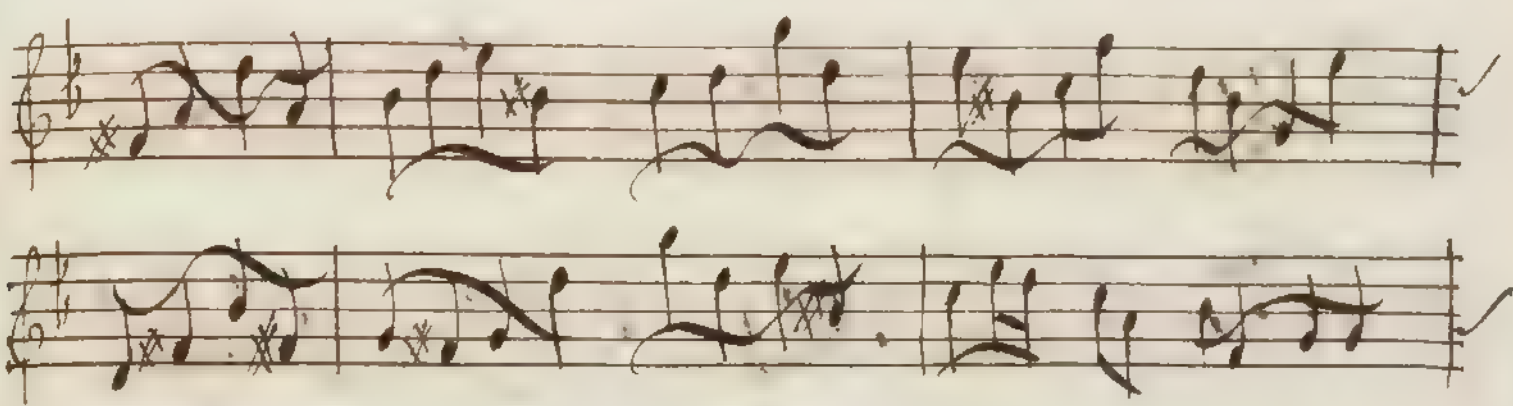


two shall ere be known no two shal ere be known be known, to

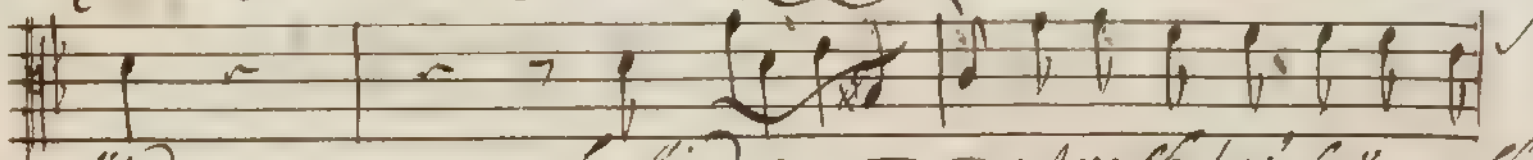


two shal ere be known no two shal ere be known be known, to





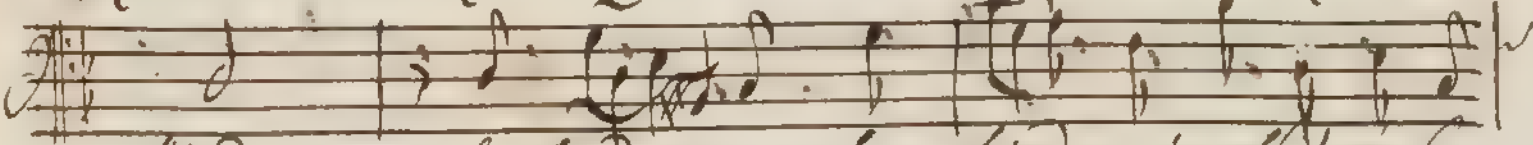
Kind So Kind = So Kind = So Kind = no two shal ere be -



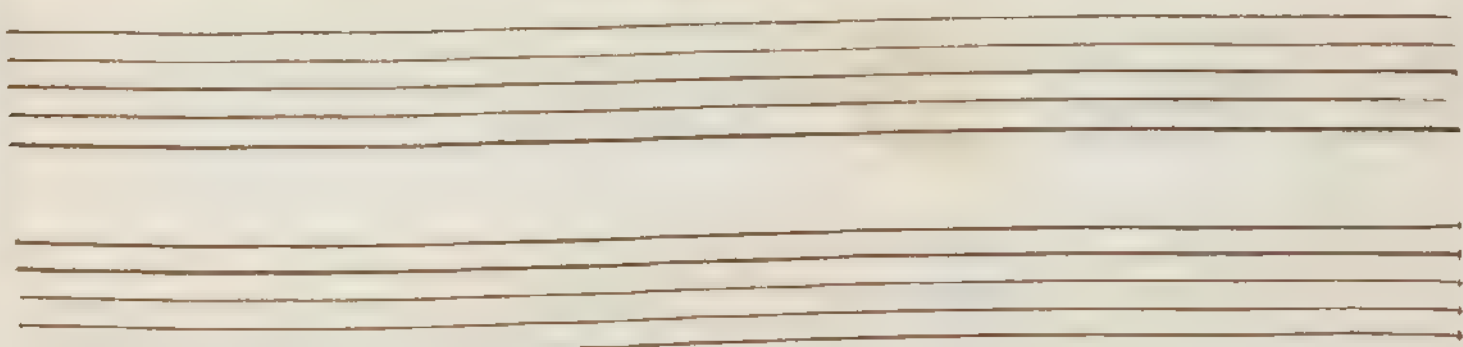
Kind So Kind = = no two shal ere be known shal -

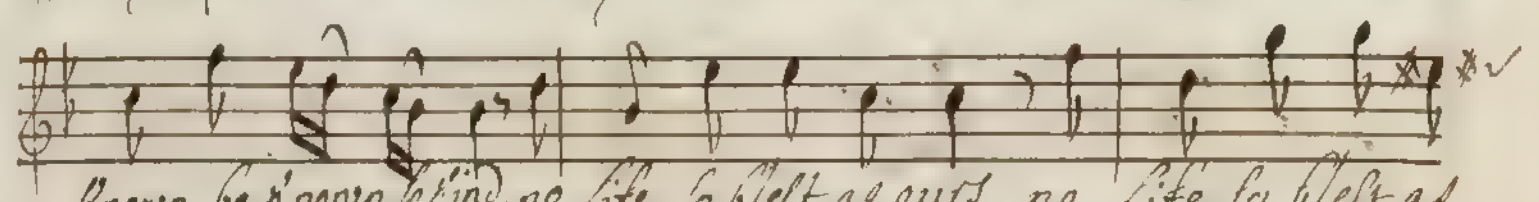
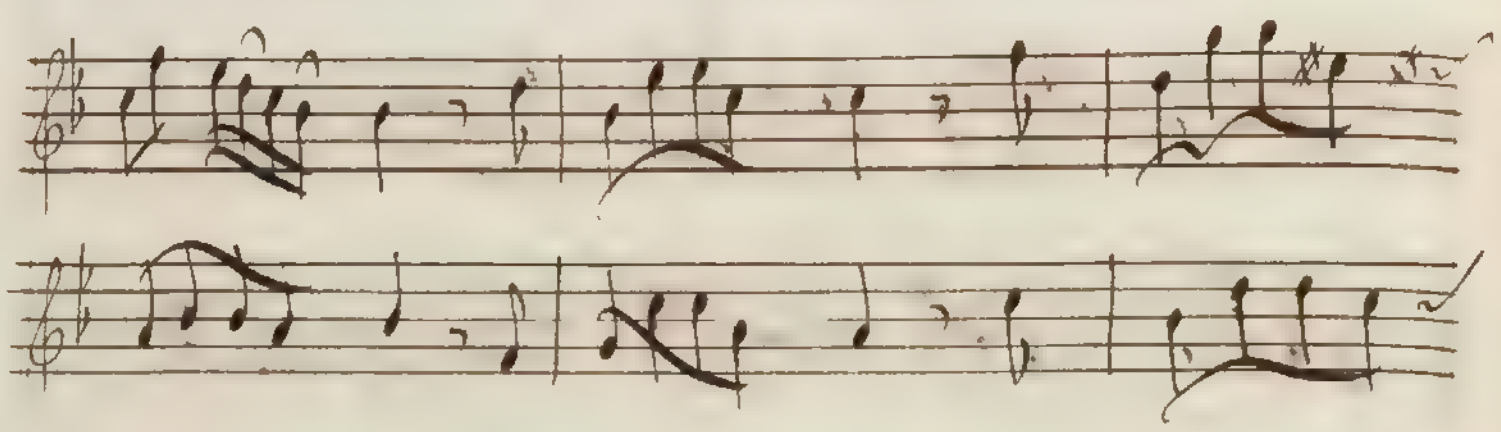
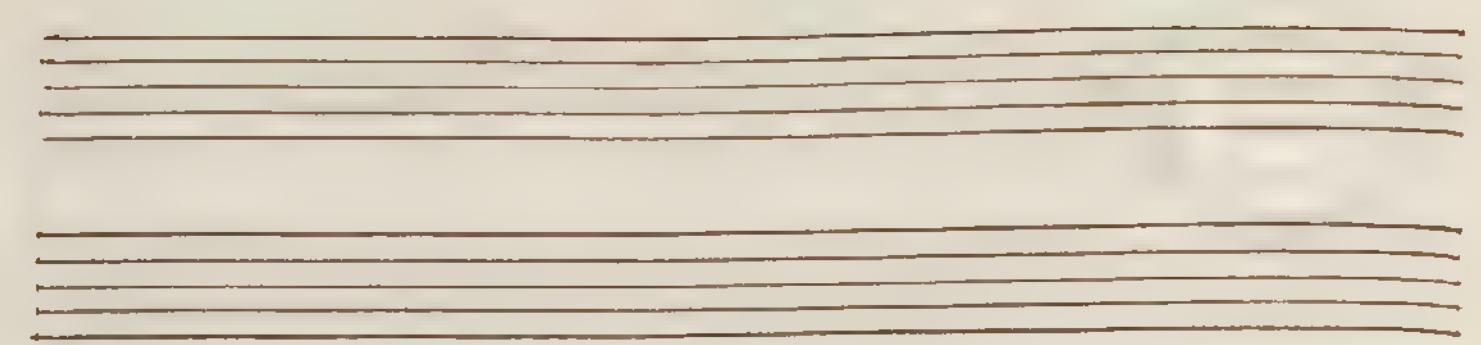


Kind So Kind = = no two shal ere be known shal -



Kind So Kind = So Kind no two shal ere be



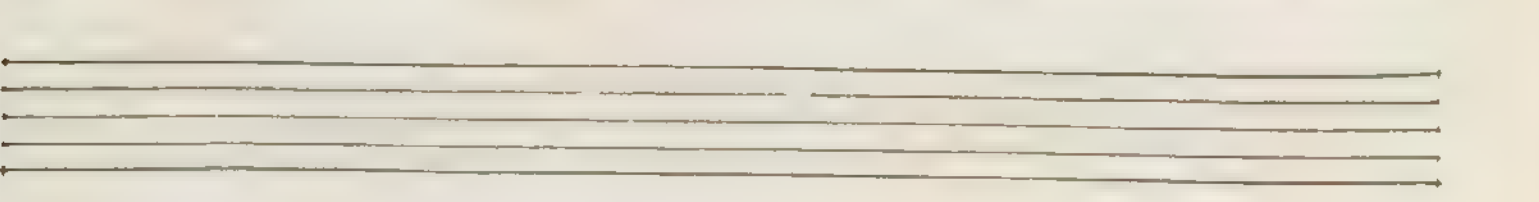


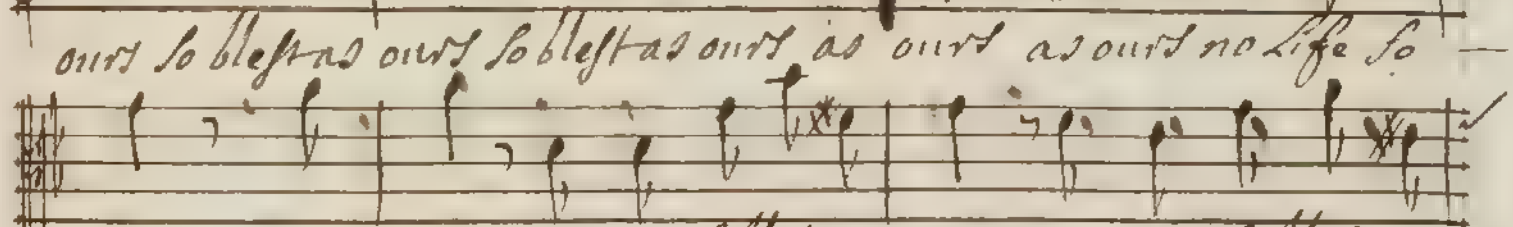
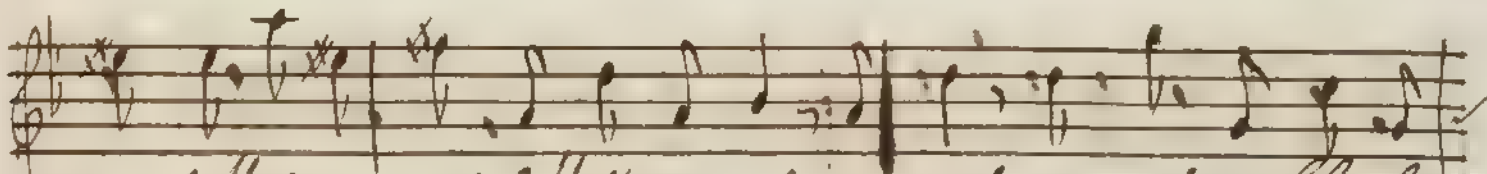
known be known so kind, no life so blest as ours, no life so blest as

ere be known so kind, no life so blest as ours, no life so blest as

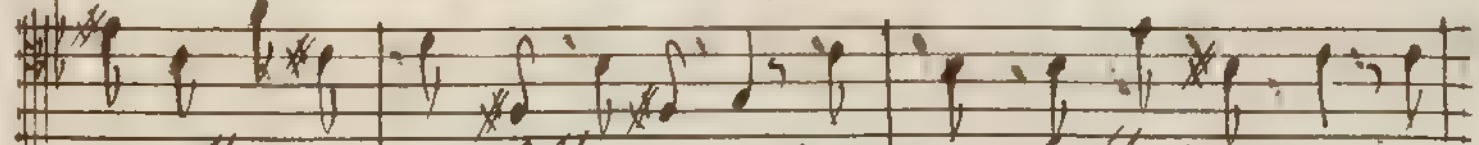
ere be known so kind, no life so blest as ours, no life so blest as

known be known so kind, no life so blest as ours, no life so blest as





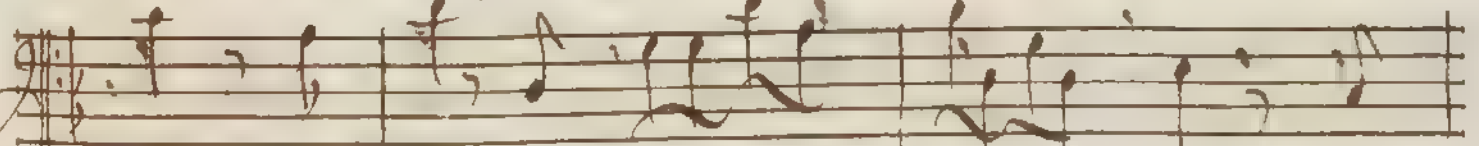
ours so blest as ours so blest as ours as ours as ours no life so



ours as ours, as ours so blest as ours as ours so blest as



ours as ours, as ours so blest as ours so blest as ours, as



Handwritten musical score on a page with ten staves. The first four staves contain musical notation. The fifth staff begins with the lyrics "blest so blest as ours so blest as ours so blest as ours as ours, as" and continues with musical notation. The sixth staff continues the lyrics "ours as ours so blest as ours as ours no life so blest as" and continues with musical notation. The seventh staff continues the lyrics "ours so blest as ours as ours as ours as ours no life so" and continues with musical notation. The eighth staff continues the lyrics "ours as ours as ours as ours no life so blest so blest as" and continues with musical notation. The ninth and tenth staves contain musical notation.



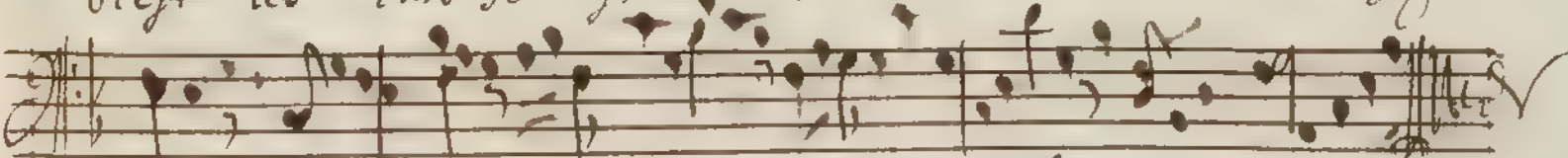
~~our~~ no life so blest as ours as ours so blest as ours so blest as ours. &



ours so blest as ours as ours, so blest as ours as ours. &



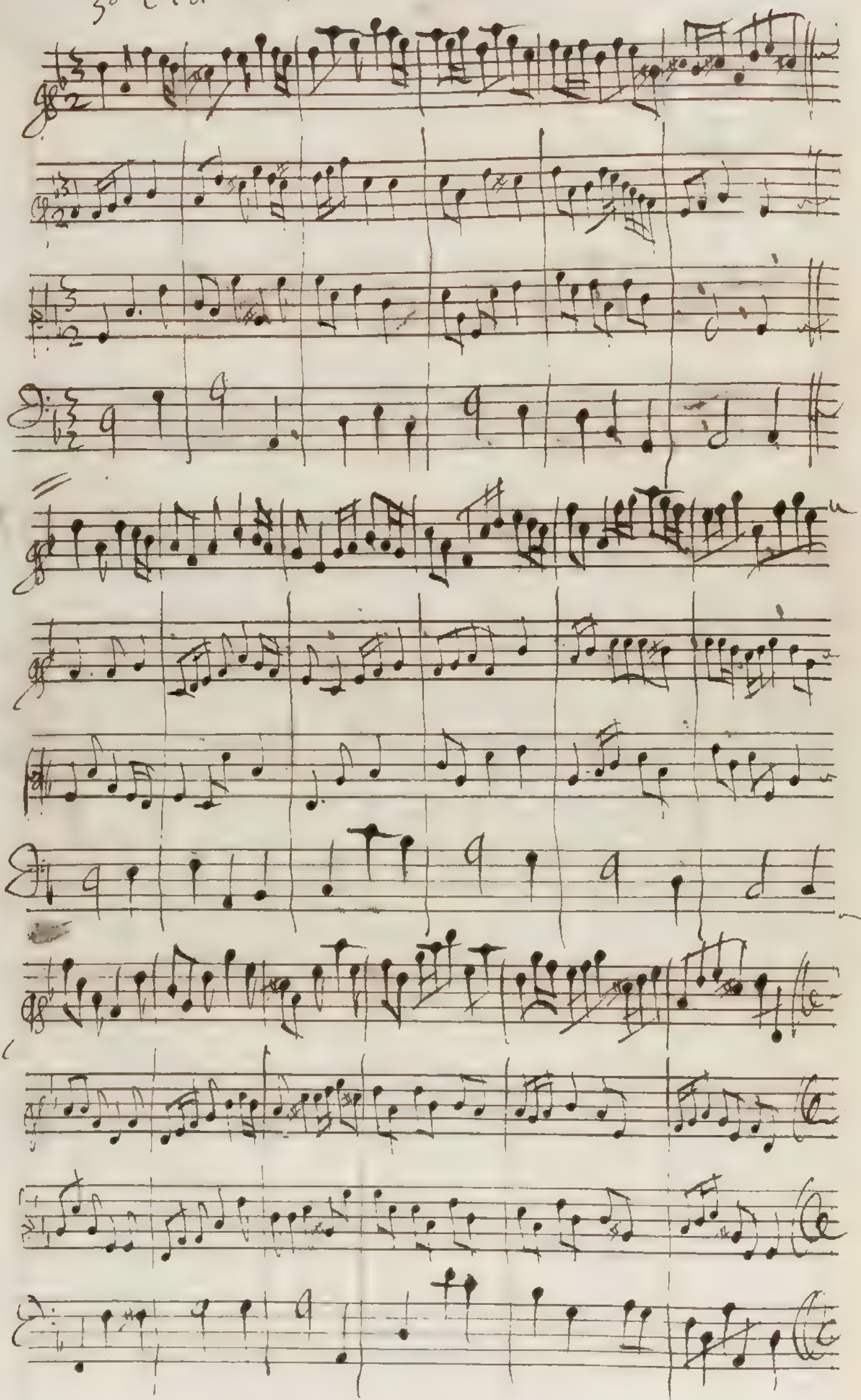
blest as ours so blest as ours as ours as ours. &



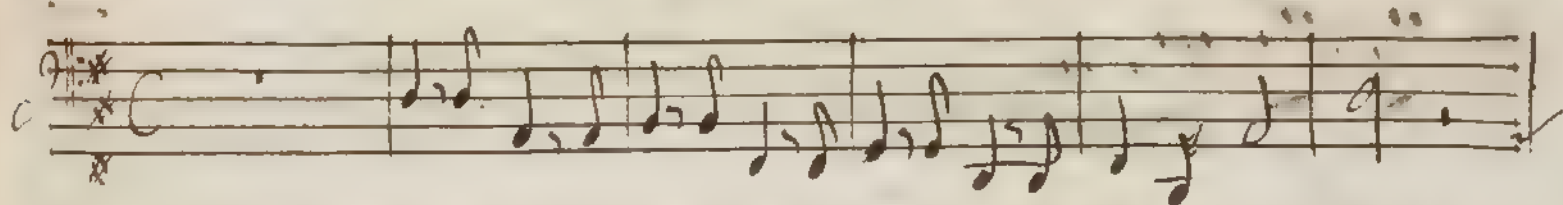
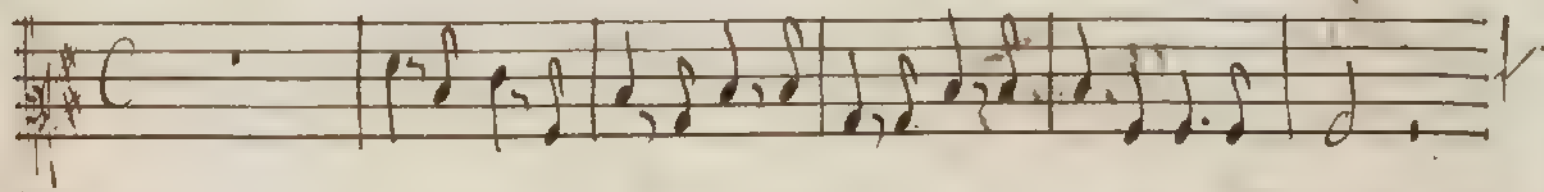
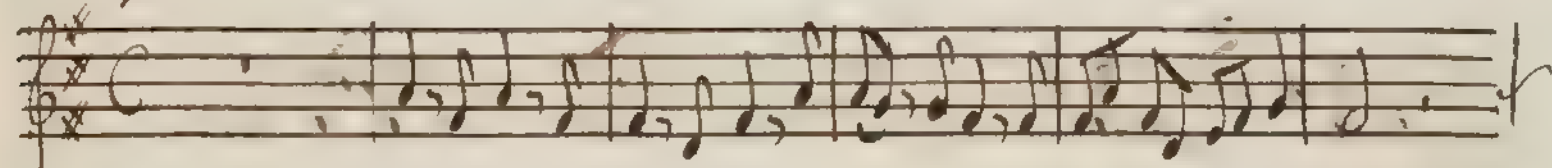
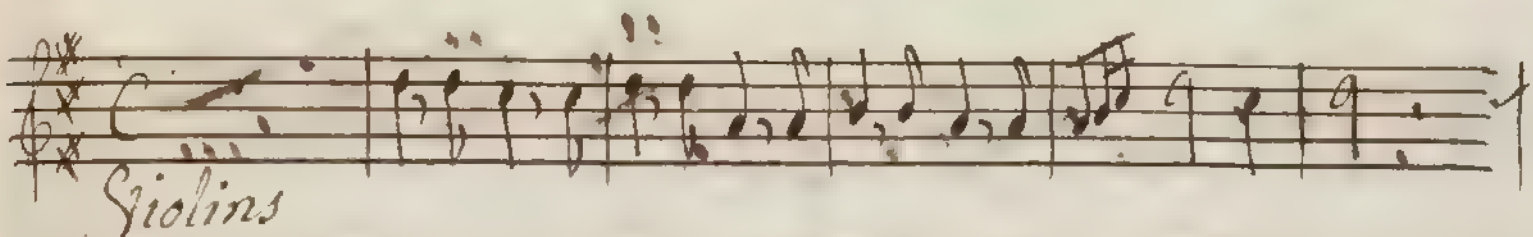
ours as ours as ours as ours as ours. &



3rd old Tune



Musick in the fourth act.

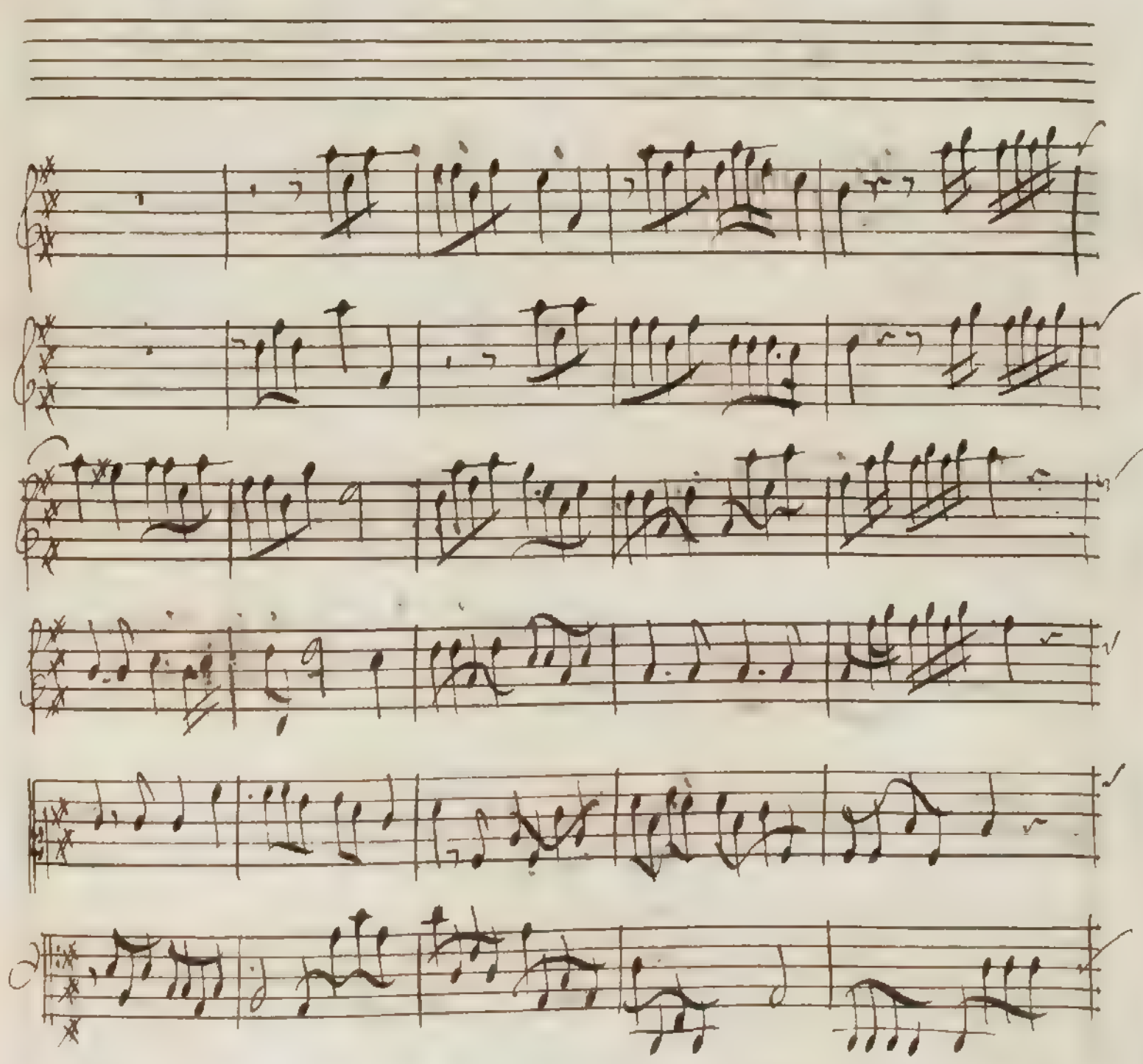
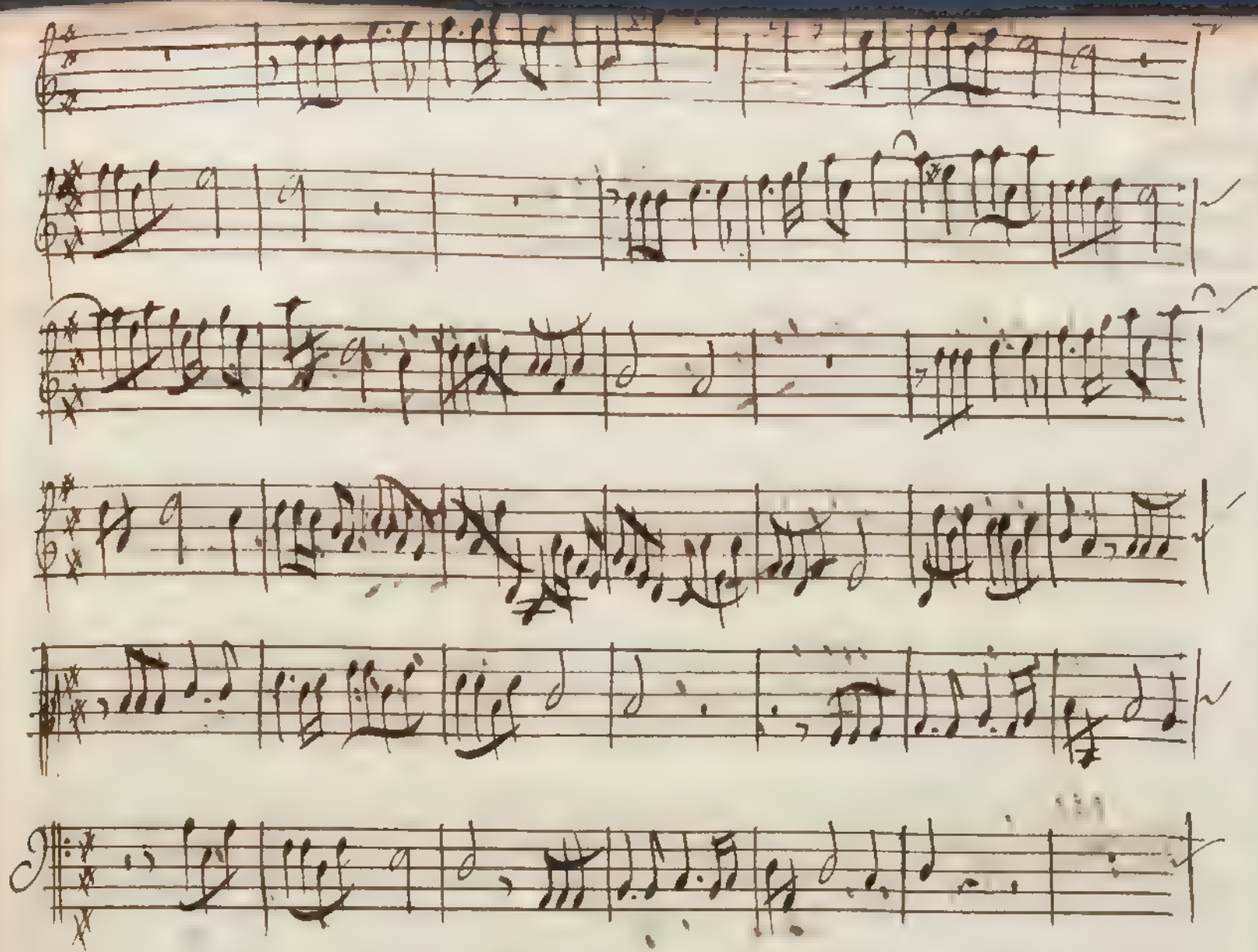


Handwritten musical score on ten staves. The notation includes various note values, rests, and bar lines. The first five staves are grouped together, followed by a section of five staves. The notation is dense and characteristic of 18th or 19th-century manuscript notation.

Canzona. -

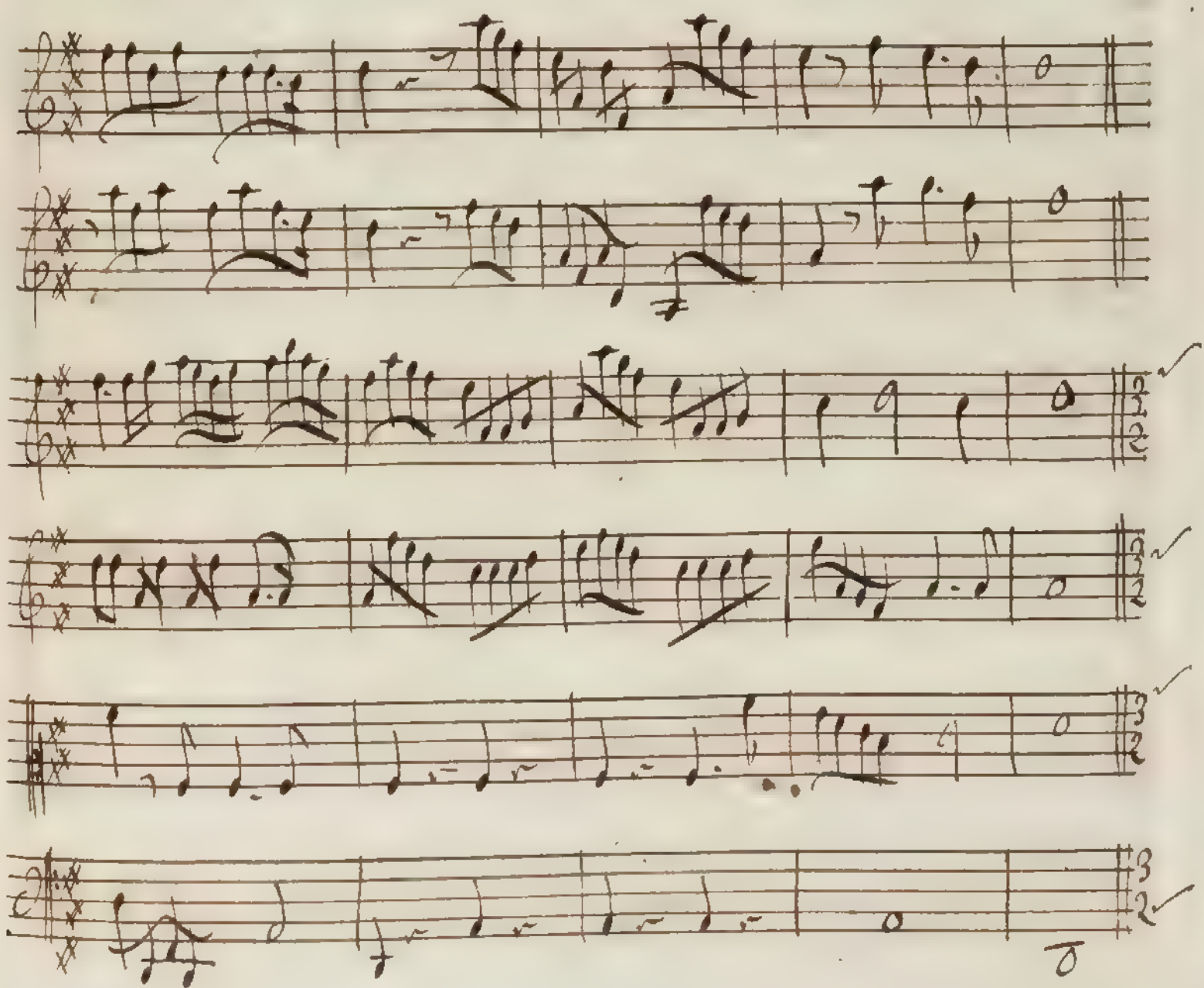
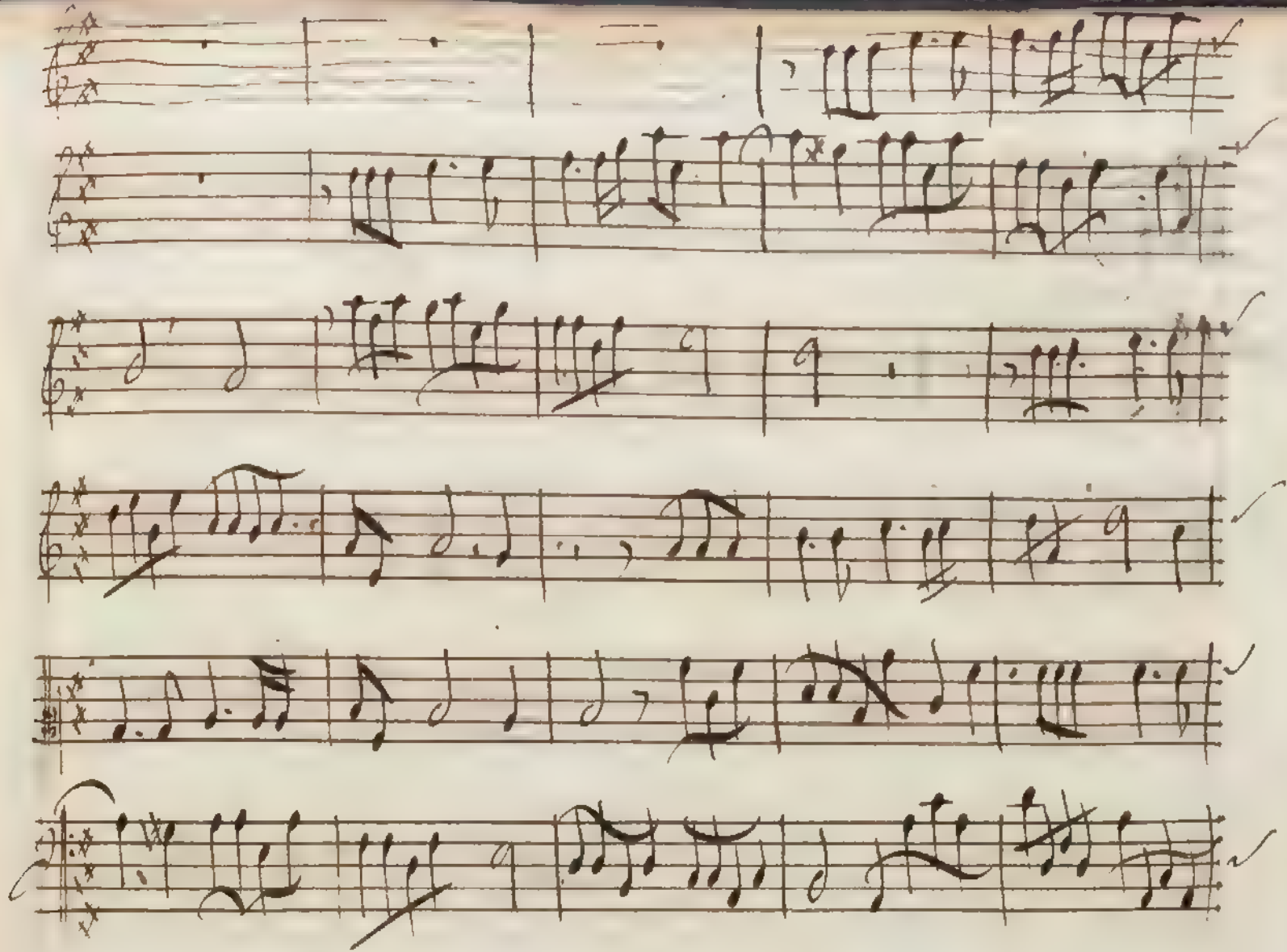
Canzona. -

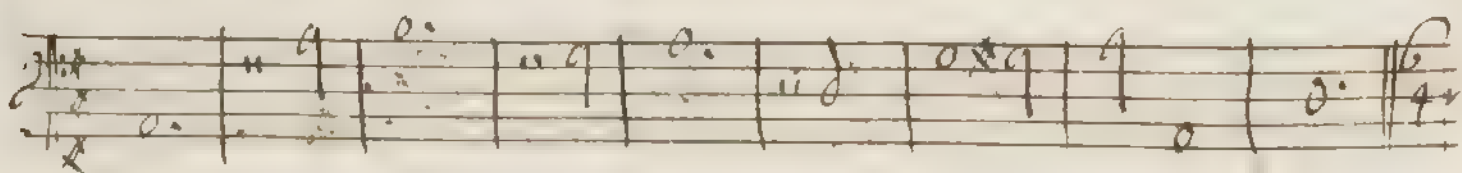
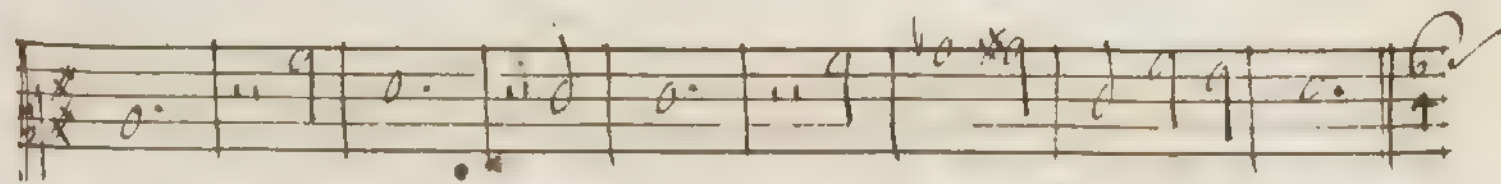
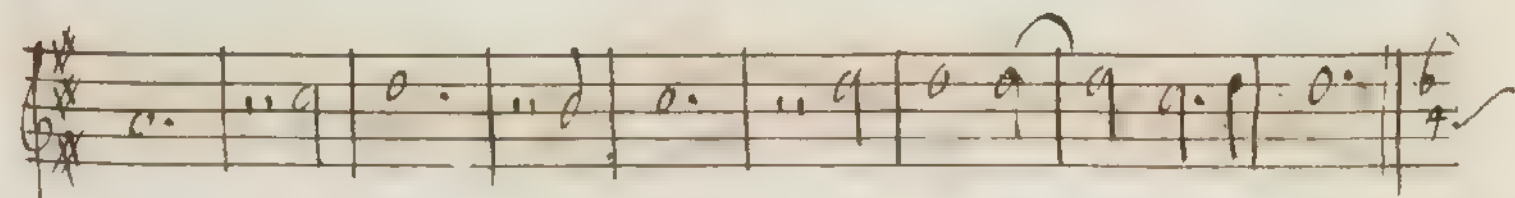
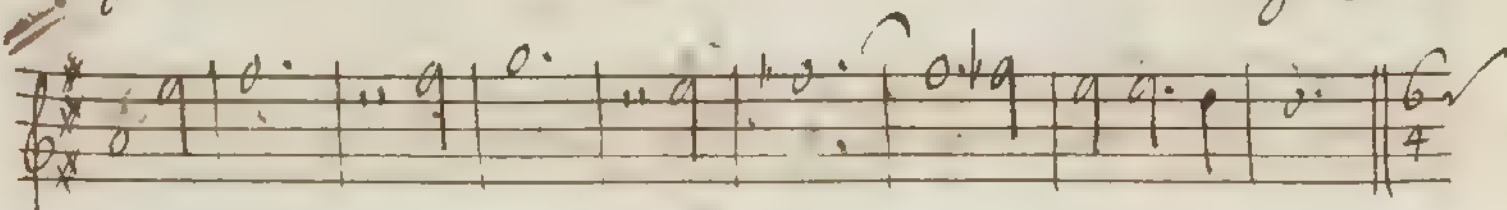
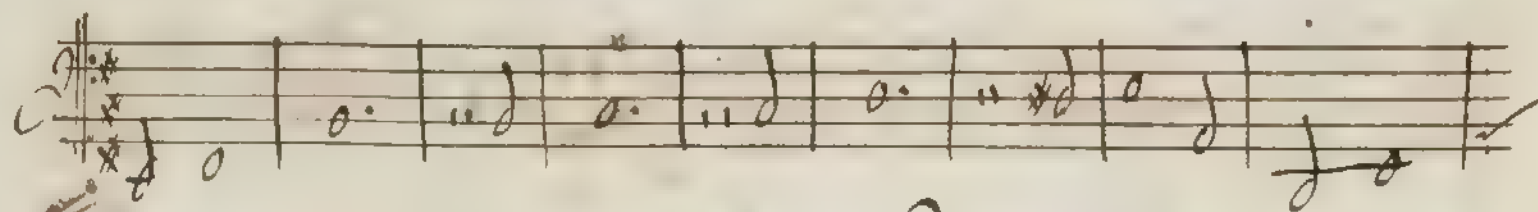
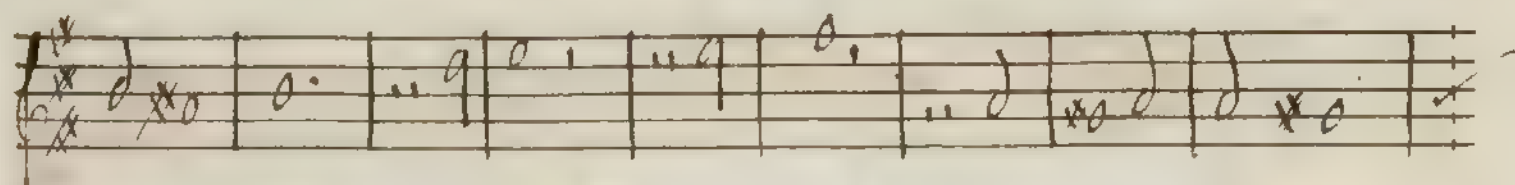
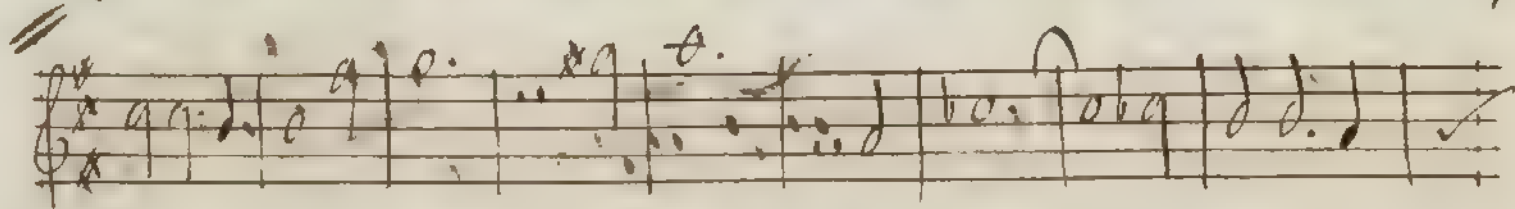
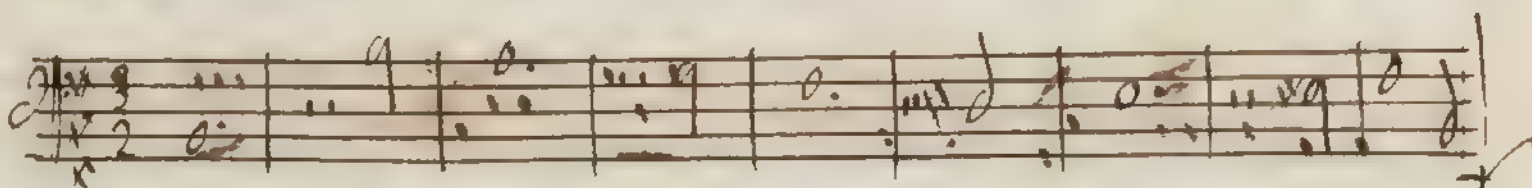
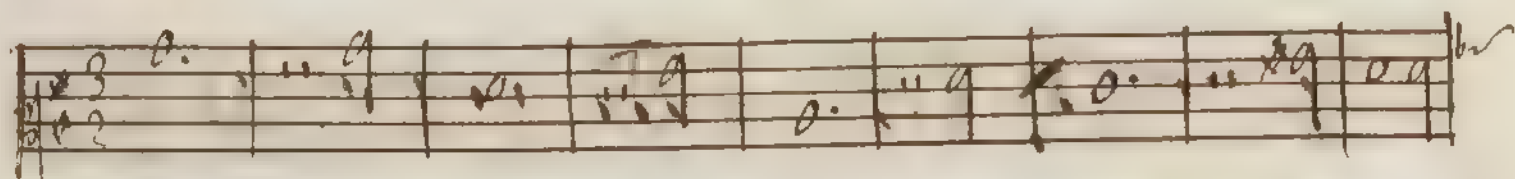
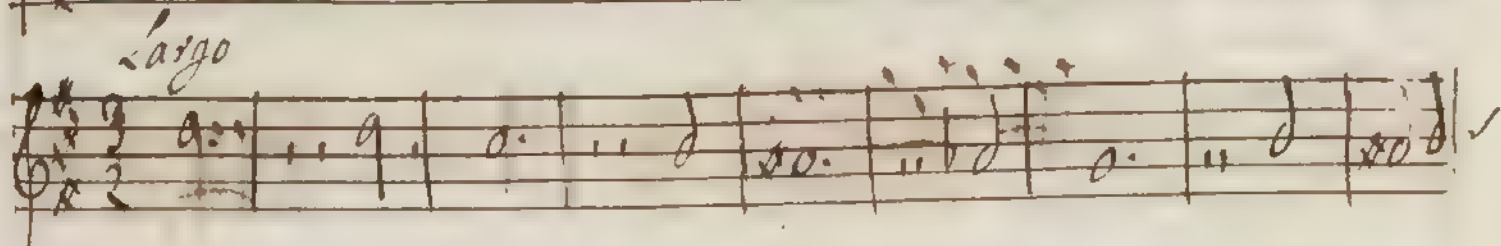
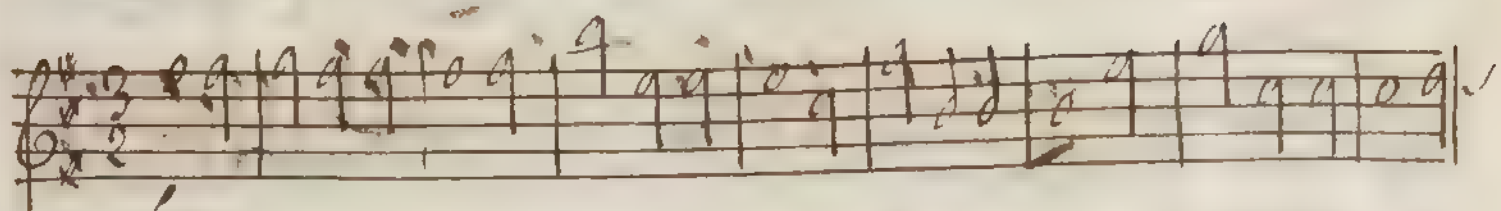
Handwritten musical score on four staves. The notation continues from the previous section, featuring similar note values and bar lines. The staves are arranged in a single column.



Handwritten musical notation on six staves. The notation is in a single system, featuring complex rhythmic patterns and melodic lines. The first staff begins with a treble clef and a key signature of two sharps (F# and C#). The notation includes many beamed notes, suggesting a fast tempo or a complex rhythmic structure. The staves are connected by a single horizontal line.

Handwritten musical notation on seven staves. The notation continues from the previous system, maintaining the same complex rhythmic and melodic patterns. The staves are connected by a single horizontal line. The notation includes many beamed notes, suggesting a fast tempo or a complex rhythmic structure. The staves are connected by a single horizontal line.





Trumpets. -
allegro. -

This block contains the first two staves of the manuscript. The top staff is for Trumpets, marked 'allegro.' and features a treble clef, a key signature of two sharps (F# and C#), and a 6/4 time signature. It begins with a complex, rapid sixteenth-note passage. The second staff is partially obscured by the first but appears to continue the musical line.

Violins. -

This block contains the third and fourth staves. The third staff is for Violins, marked 'Violins. -' and features a treble clef, a key signature of two sharps, and a 6/4 time signature. It begins with a complex, rapid sixteenth-note passage. The fourth staff continues the musical line with similar rhythmic complexity.

This block contains the fifth and sixth staves. The fifth staff continues the musical line with a treble clef, a key signature of two sharps, and a 6/4 time signature. The sixth staff continues the musical line with a treble clef, a key signature of two sharps, and a 6/4 time signature.

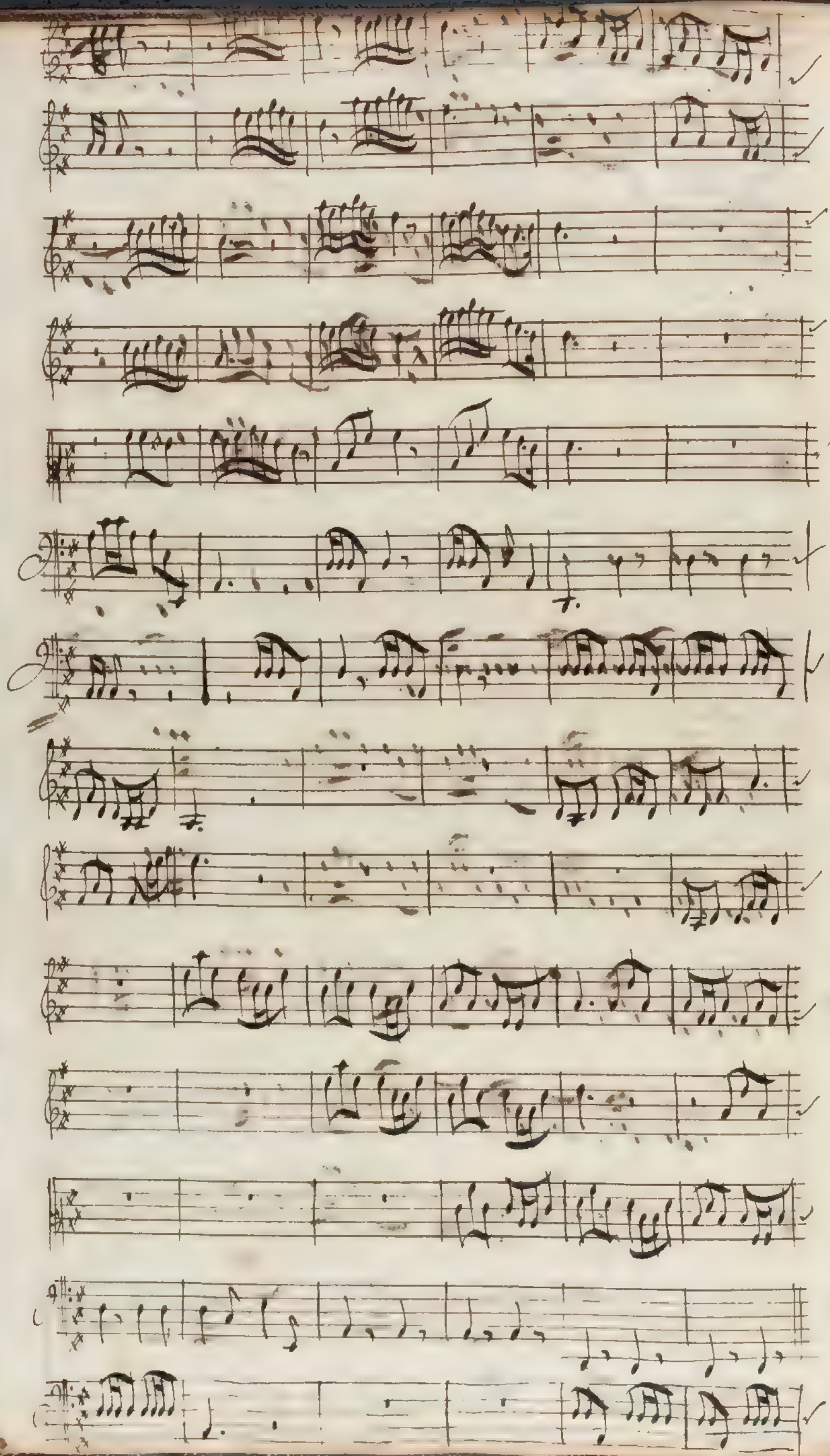
This block contains the seventh and eighth staves. The seventh staff continues the musical line with a treble clef, a key signature of two sharps, and a 6/4 time signature. The eighth staff continues the musical line with a treble clef, a key signature of two sharps, and a 6/4 time signature.

Kettle Drum. -

This block contains the ninth and tenth staves. The ninth staff is for Kettle Drum, marked 'Kettle Drum. -' and features a treble clef, a key signature of two sharps, and a 6/4 time signature. It begins with a complex, rapid sixteenth-note passage. The tenth staff continues the musical line with similar rhythmic complexity.

This block contains the eleventh and twelfth staves. The eleventh staff continues the musical line with a treble clef, a key signature of two sharps, and a 6/4 time signature. The twelfth staff continues the musical line with a treble clef, a key signature of two sharps, and a 6/4 time signature.

This block contains the thirteenth and fourteenth staves. The thirteenth staff continues the musical line with a treble clef, a key signature of two sharps, and a 6/4 time signature. The fourteenth staff continues the musical line with a treble clef, a key signature of two sharps, and a 6/4 time signature.





Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation consists of a series of eighth and sixteenth notes, forming a melodic line.

adagio. -
Handwritten musical notation on a single staff, continuing the melodic line from the previous staff. It includes a treble clef, a key signature of one sharp, and a common time signature.

Handwritten musical notation on a single staff, continuing the melodic line. It includes a treble clef, a key signature of one sharp, and a common time signature.

Handwritten musical notation on a single staff, continuing the melodic line. It includes a treble clef, a key signature of one sharp, and a common time signature.

Handwritten musical notation on a single staff, continuing the melodic line. It includes a treble clef, a key signature of one sharp, and a common time signature. The staff ends with the handwritten text "End with -".

Handwritten musical notation on a single staff, continuing the melodic line. It includes a treble clef, a key signature of one sharp, and a common time signature. The staff ends with the handwritten text "the last -".

Handwritten musical notation on a single staff, continuing the melodic line. It includes a treble clef, a key signature of one sharp, and a common time signature. The staff ends with the handwritten text "Triola, do".

Handwritten musical notation on a single staff, continuing the melodic line. It includes a treble clef, a key signature of one sharp, and a common time signature. The staff ends with the handwritten text "Conclude. &".

Empty musical staff.

Empty musical staff.

Empty musical staff.

Empty musical staff.

Now the night is chaced = = a =

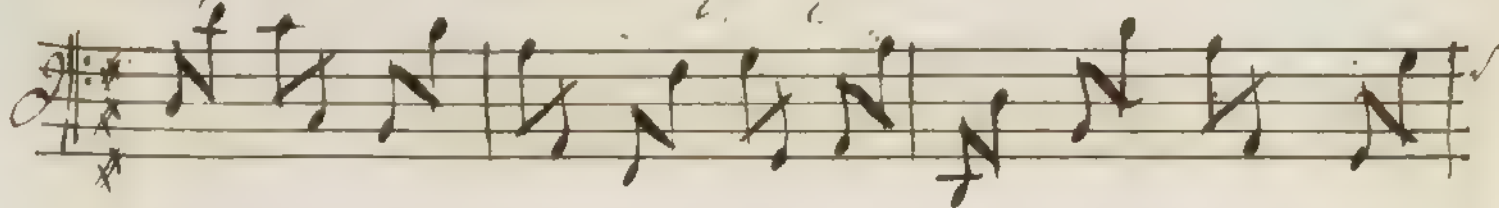
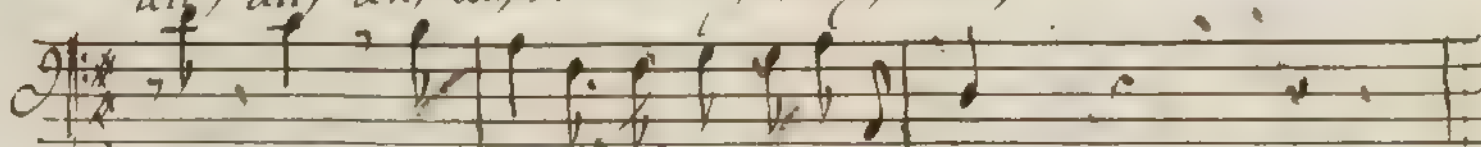
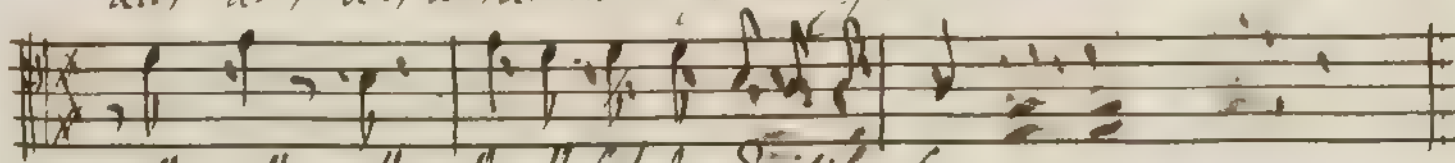
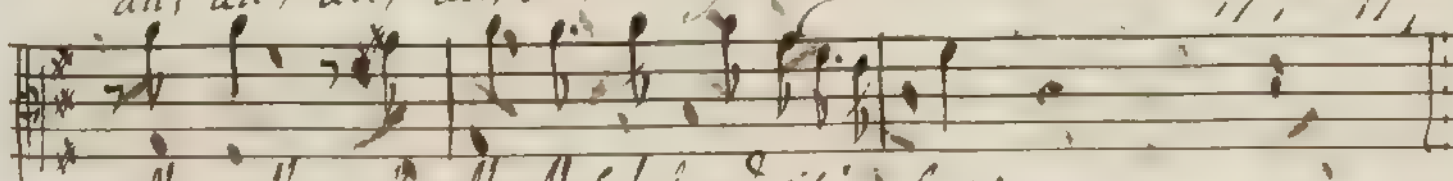
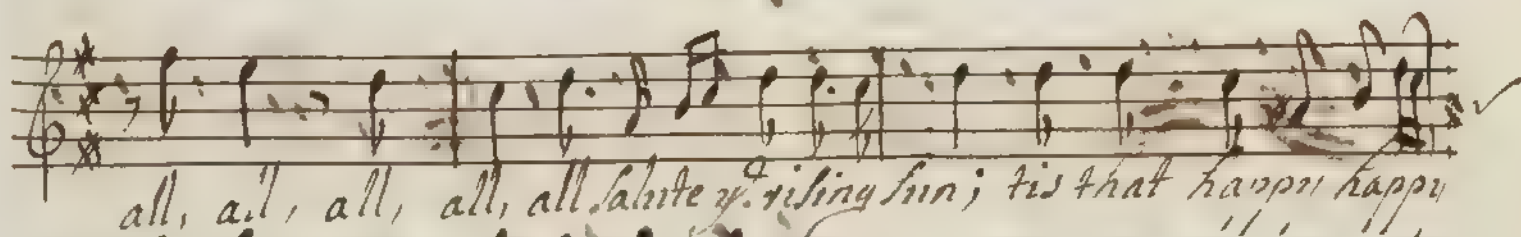
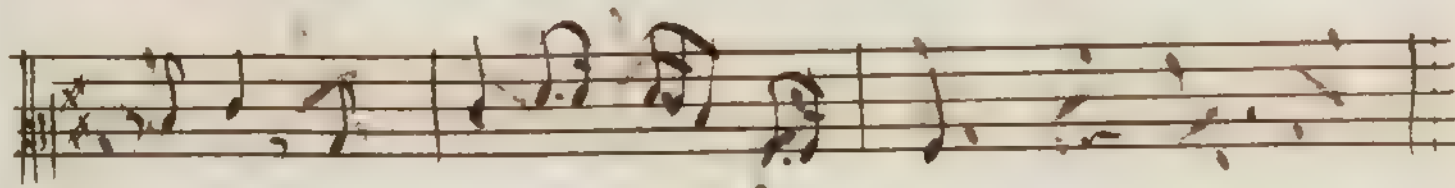
= way all salute, all salute the ri = = =

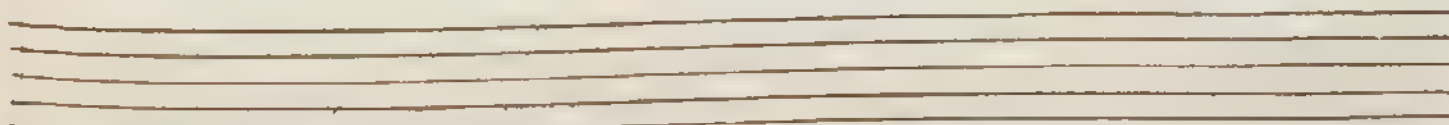
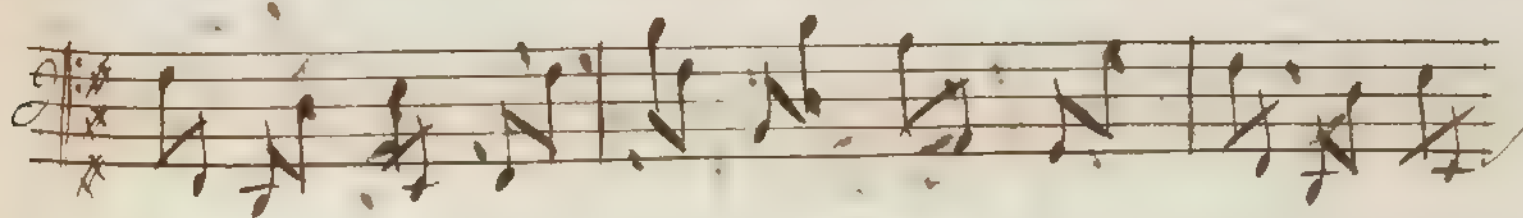
= = = sing Sun all, all, all, all, all salute the rising

Sun all = all = all = salute the Rising Sun. =

Turn over for the Chorus. =

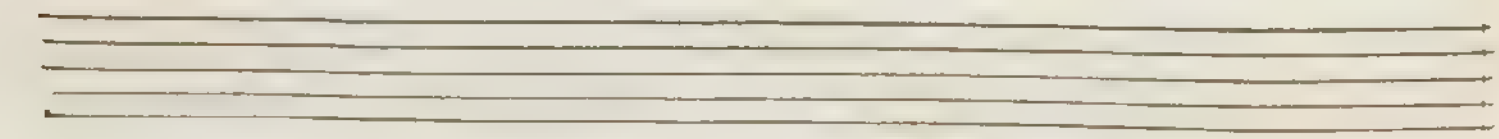
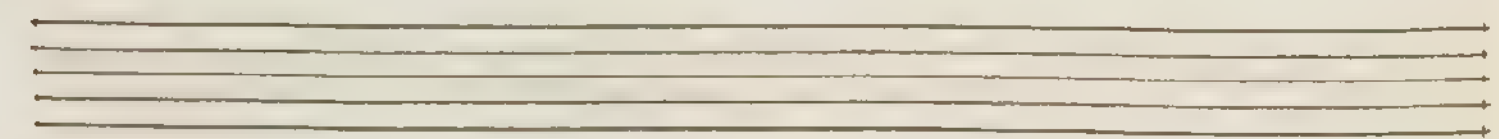
Chorus





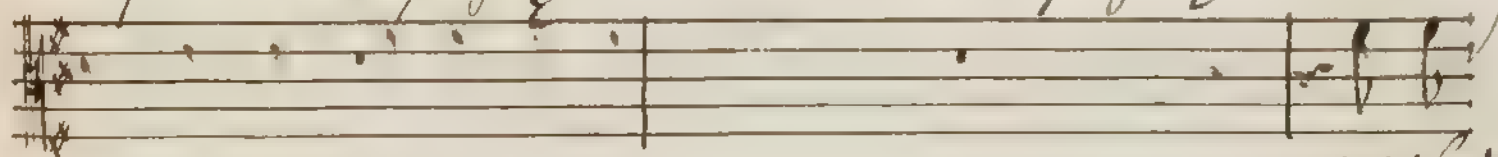


of King Oberon; tis that happy happy Day tis that happy happy





day the birth day of King oberon, the birth day of King oberon—

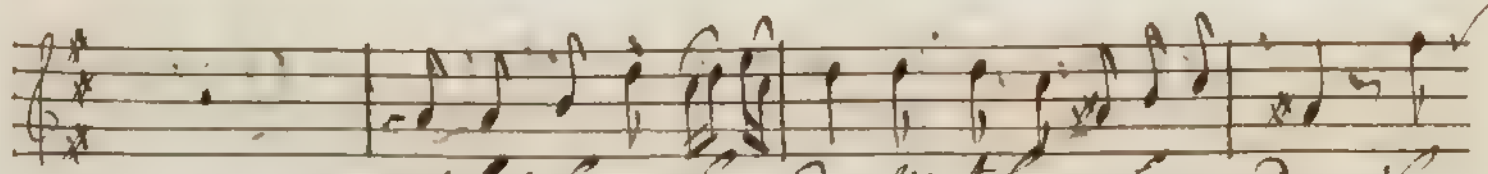


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his that





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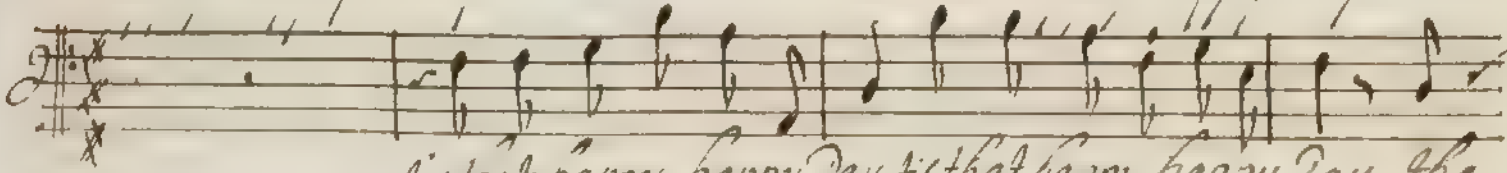
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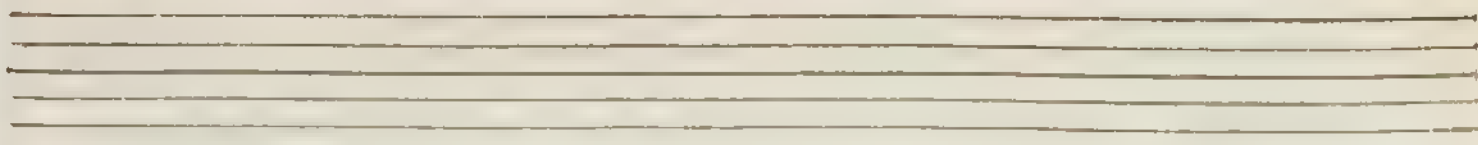
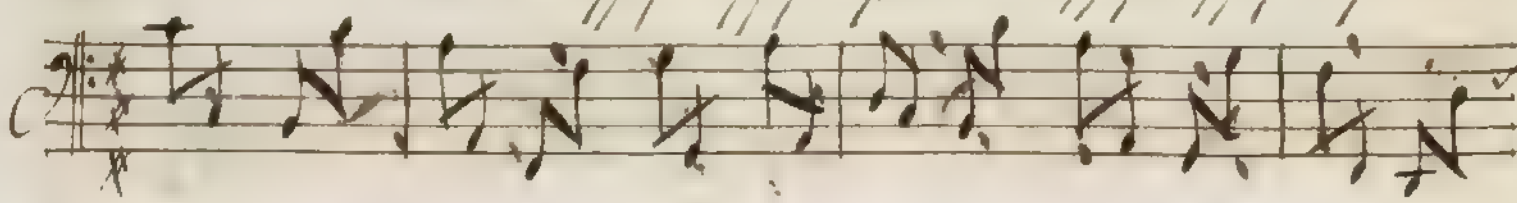


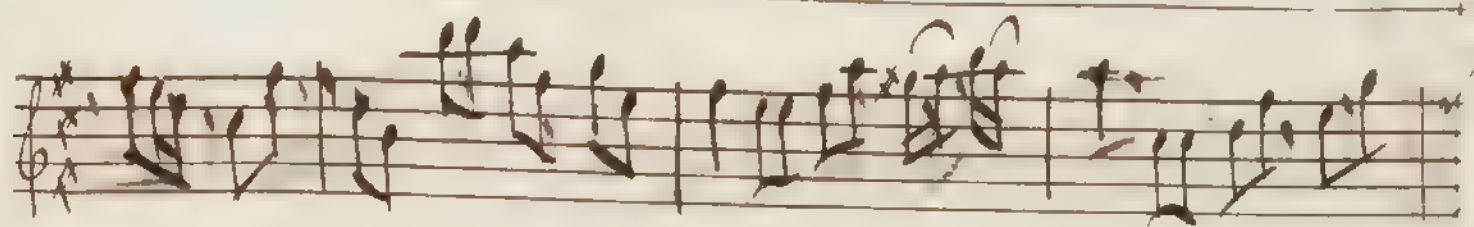
happy happy Day

tis that happy happy Day the



tis that happy happy Day, tis that happy happy Day the





Birth Day of King Oberon. —

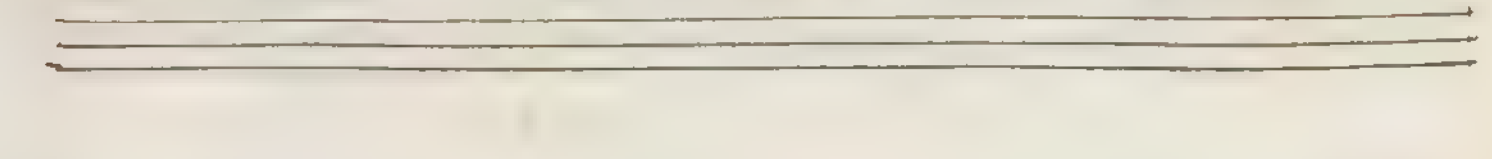
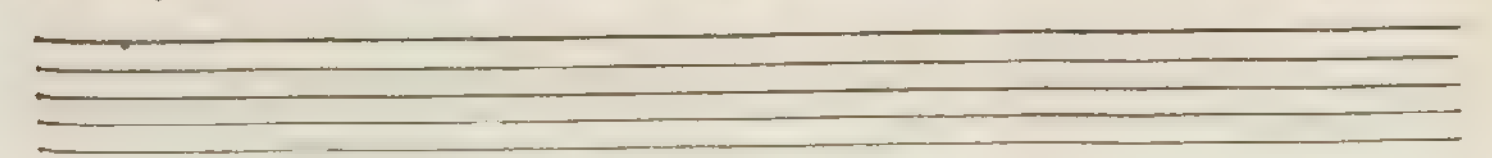
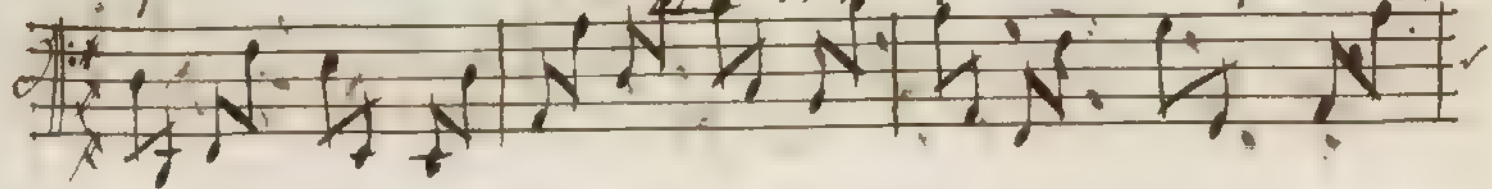
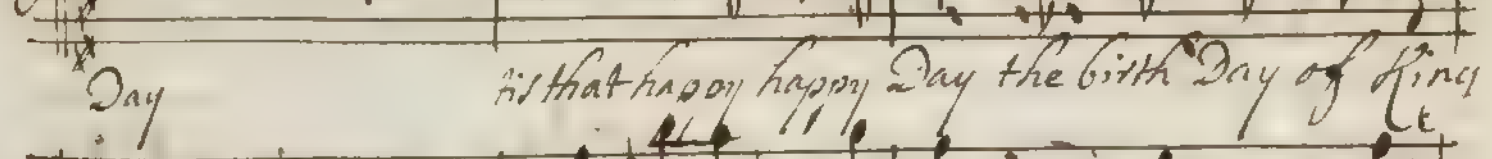
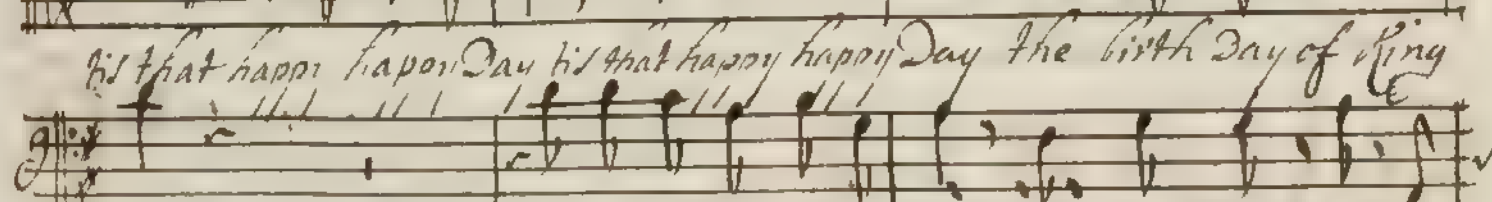
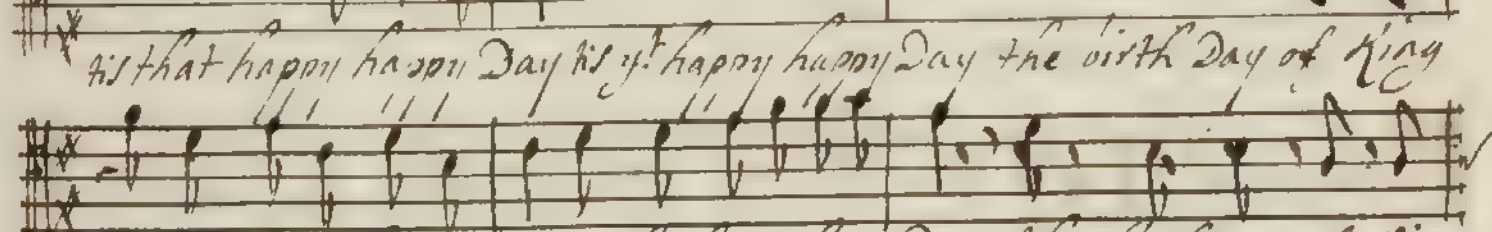
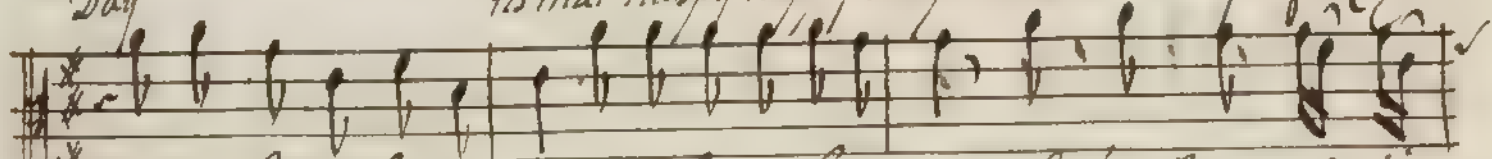
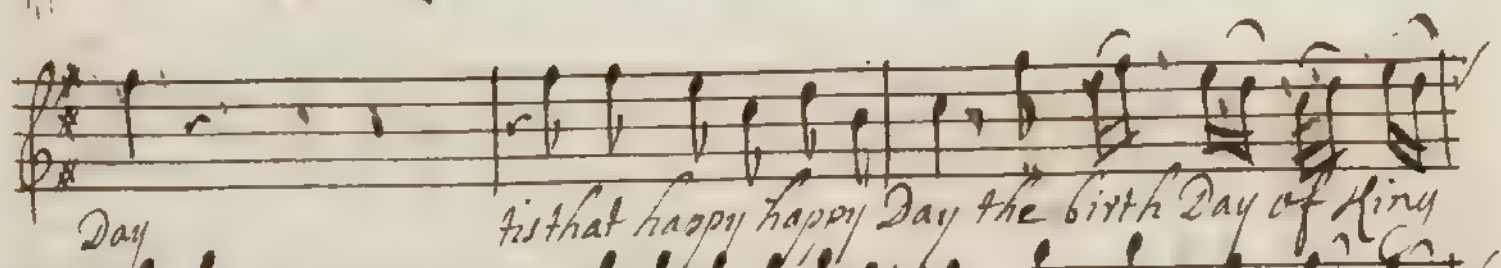
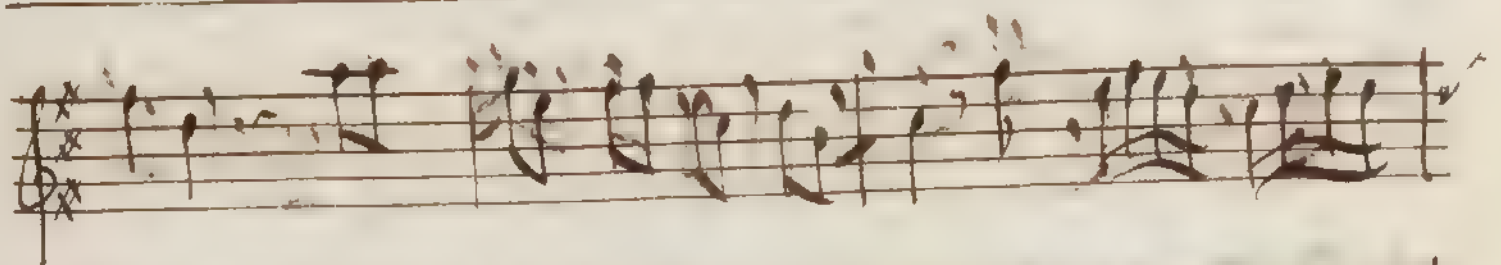


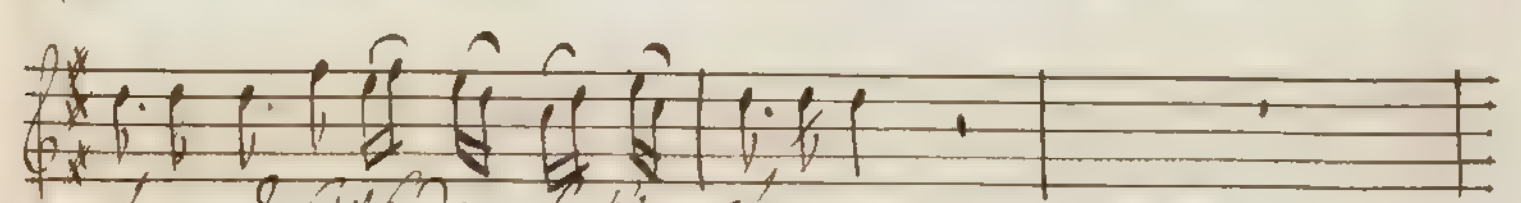
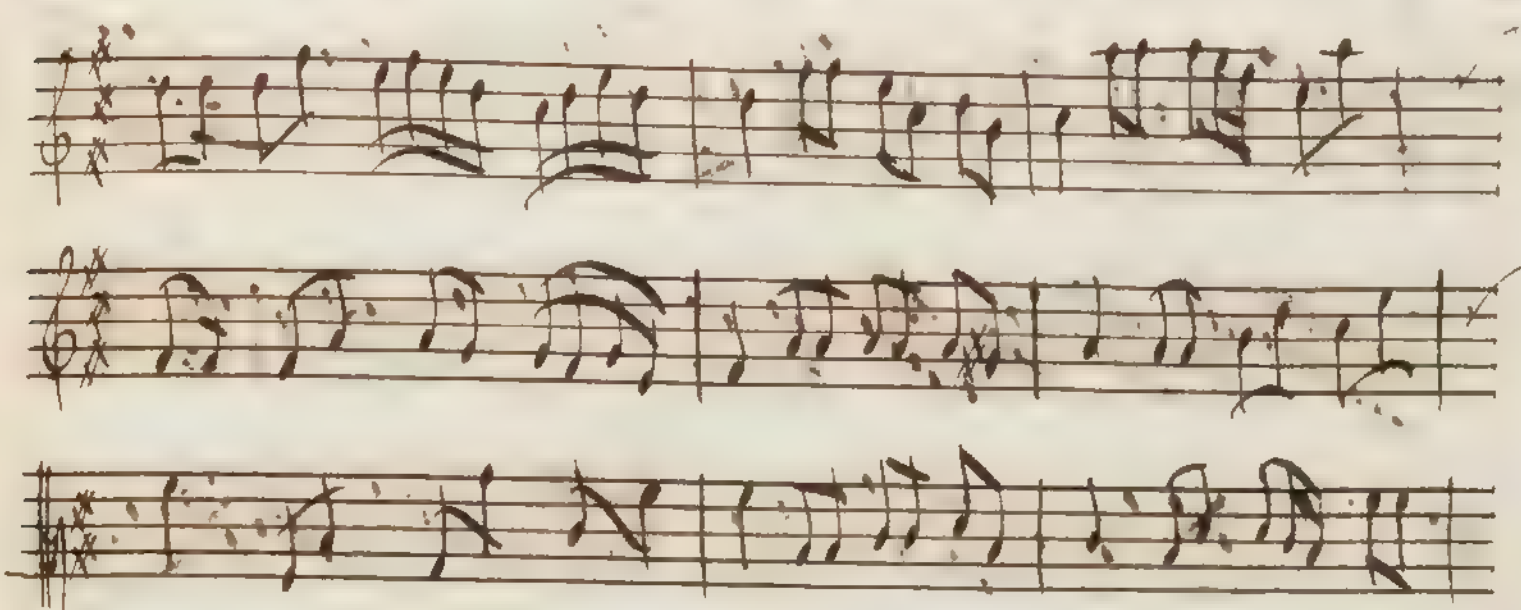
Birth Day of King Oberon. —



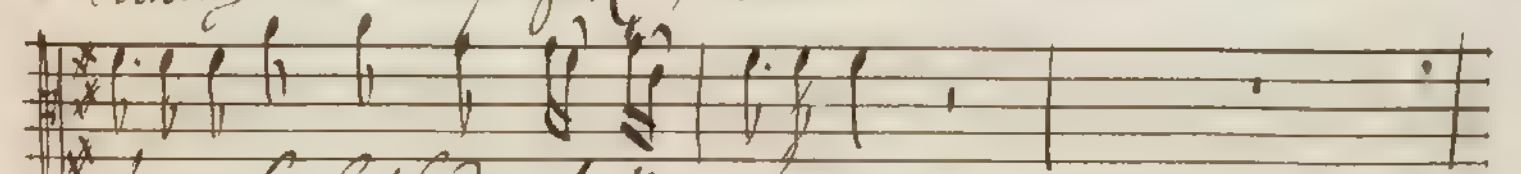
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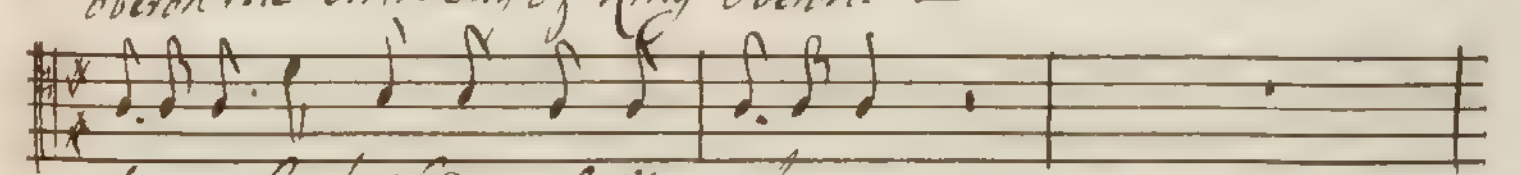




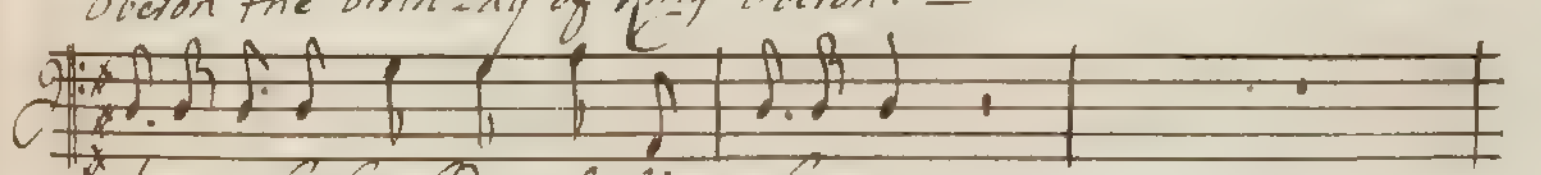
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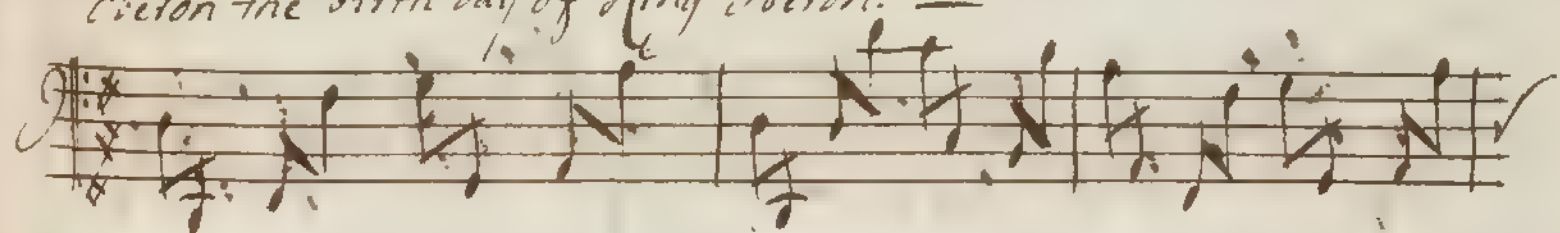
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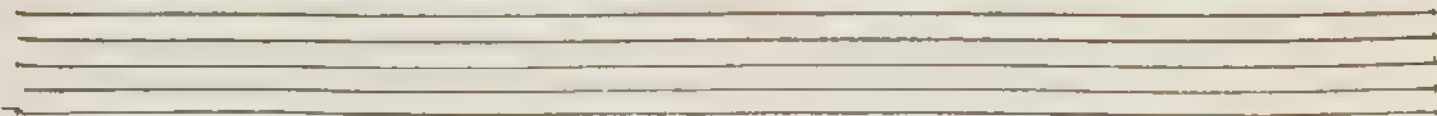
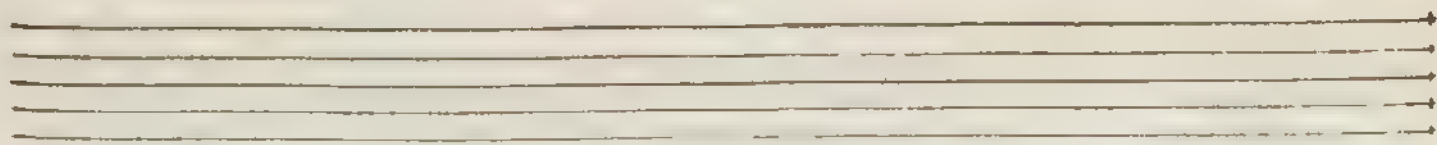
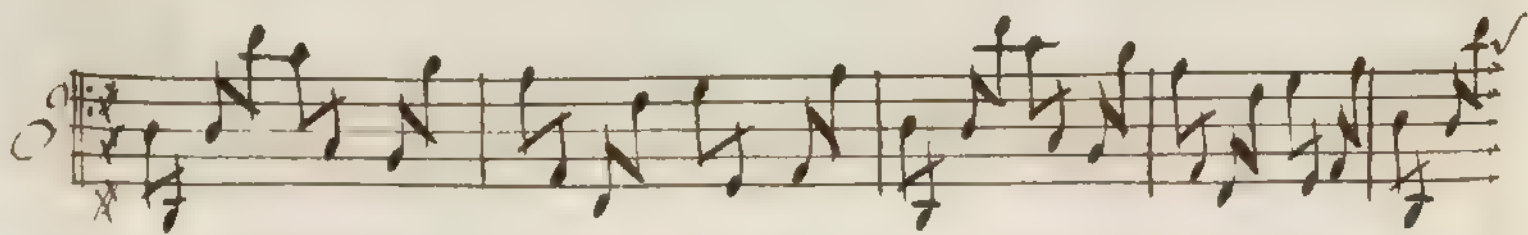
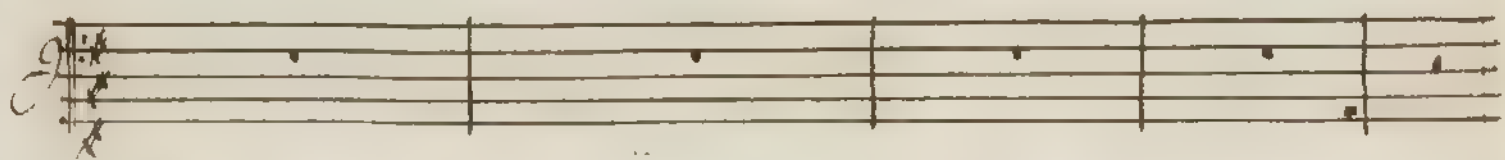
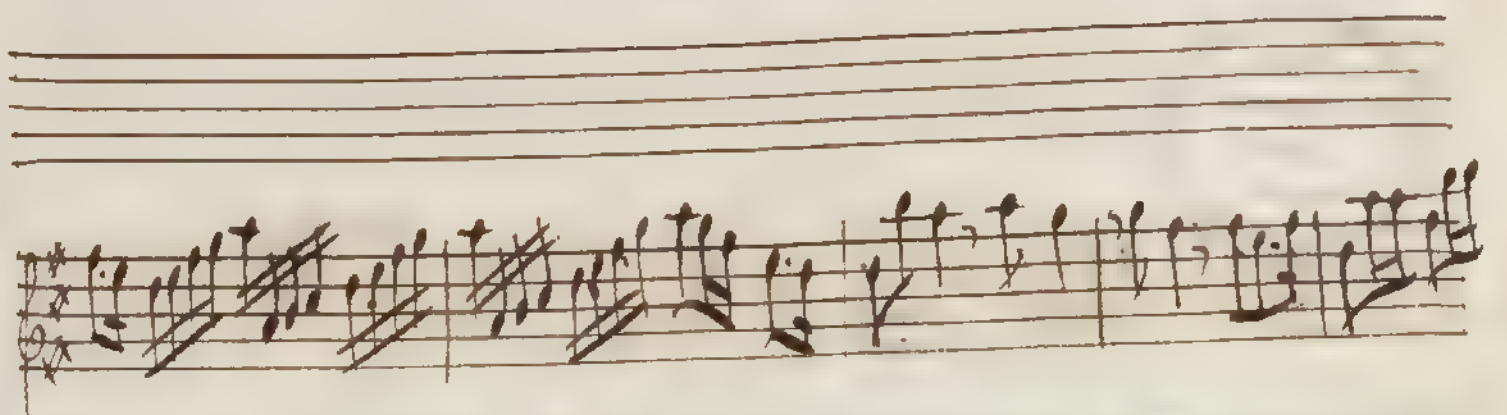


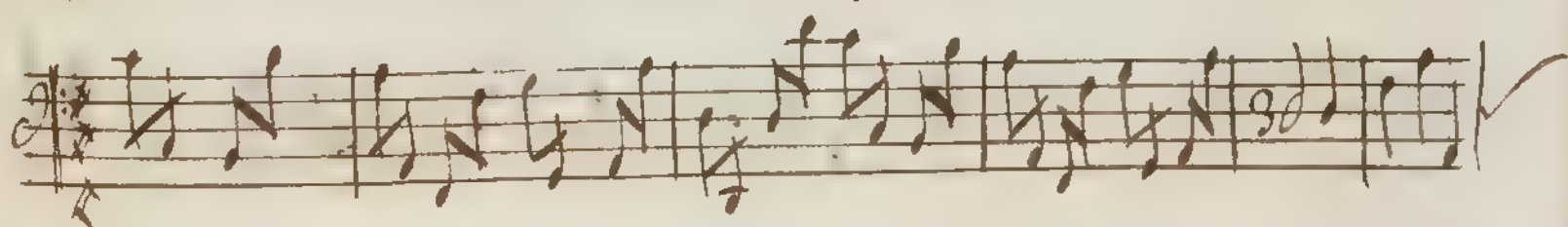
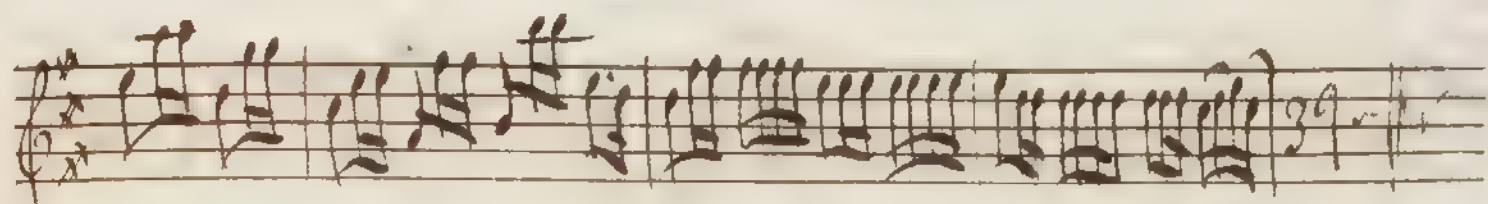
Oberon the birth Day of King Oberon. —



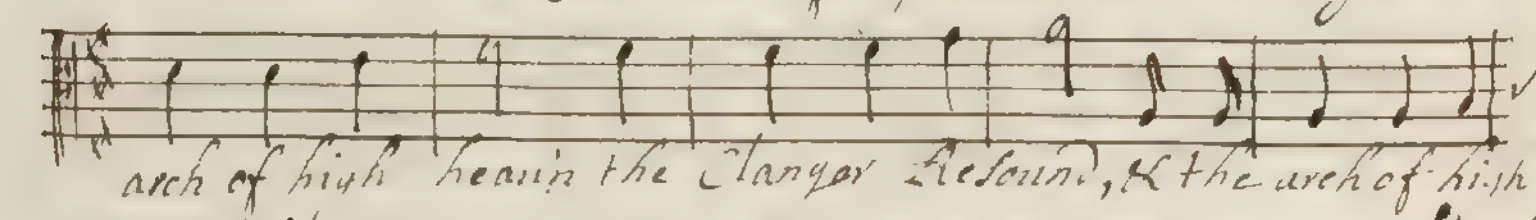
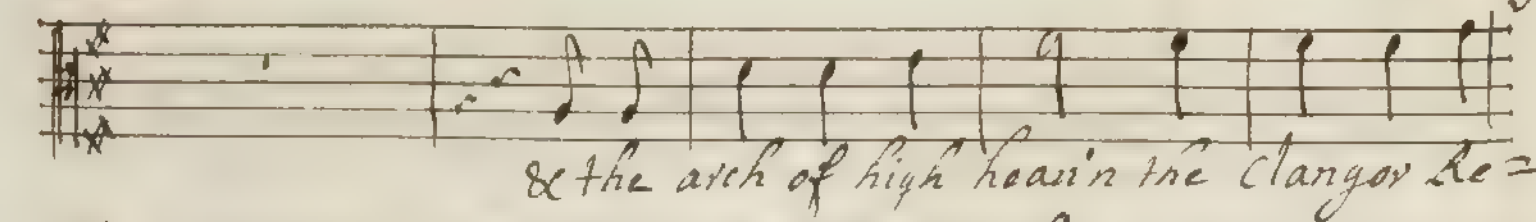
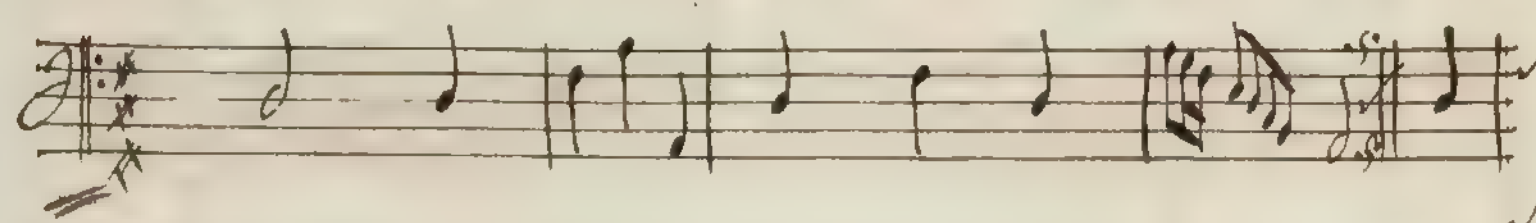
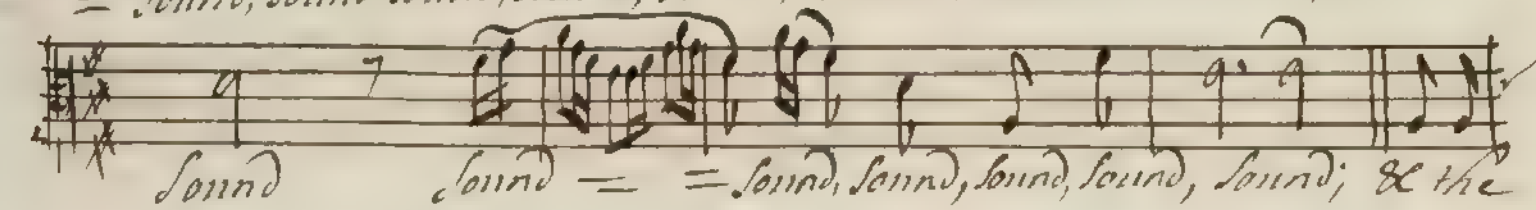
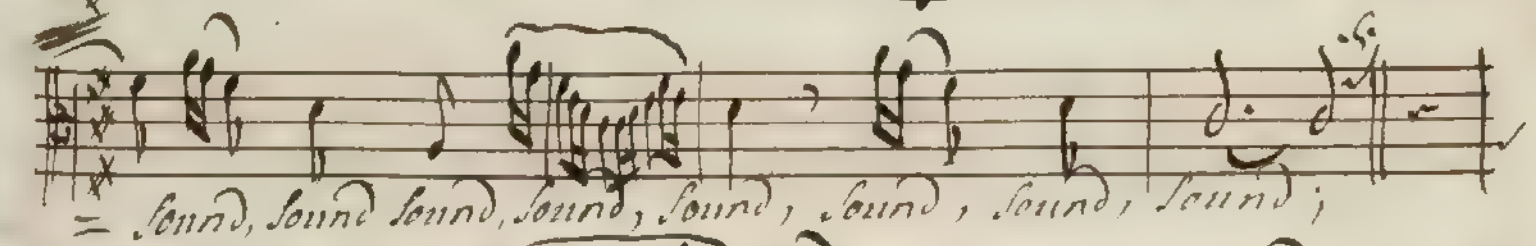
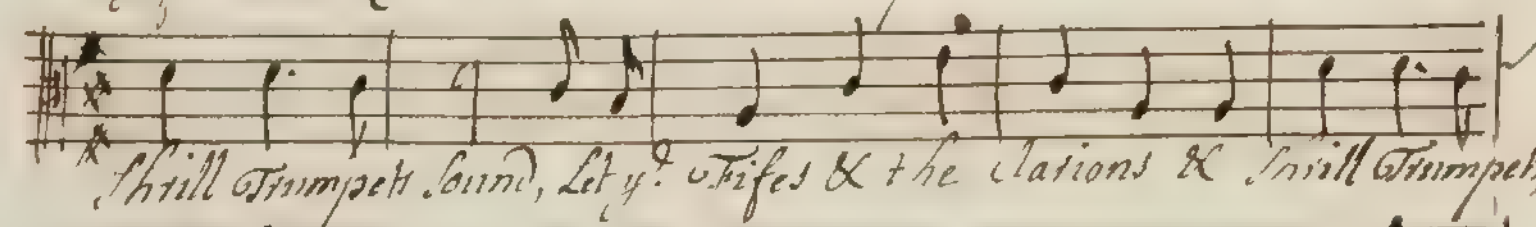
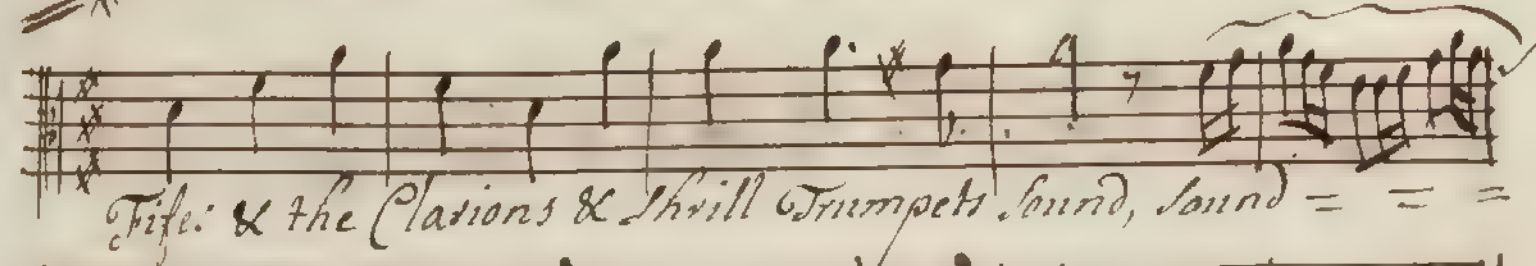
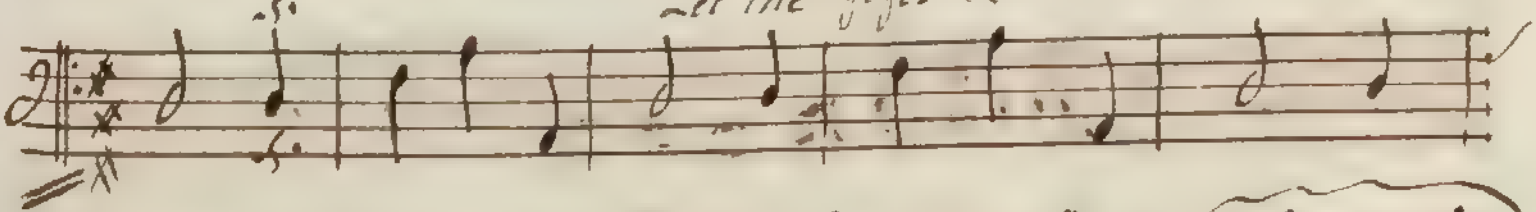
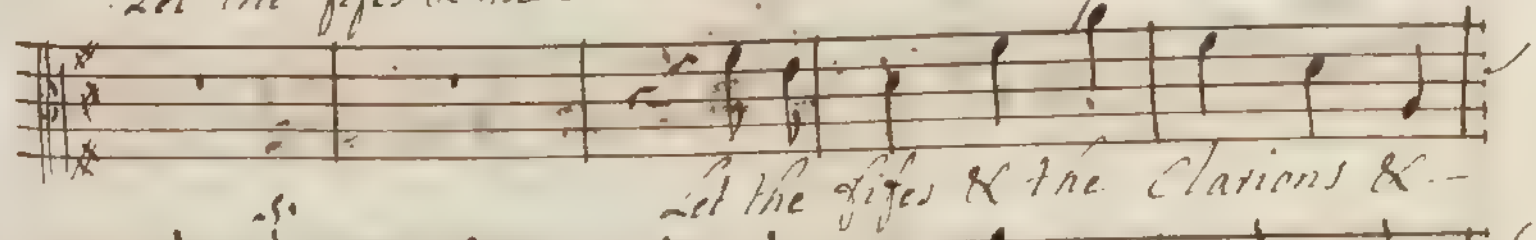
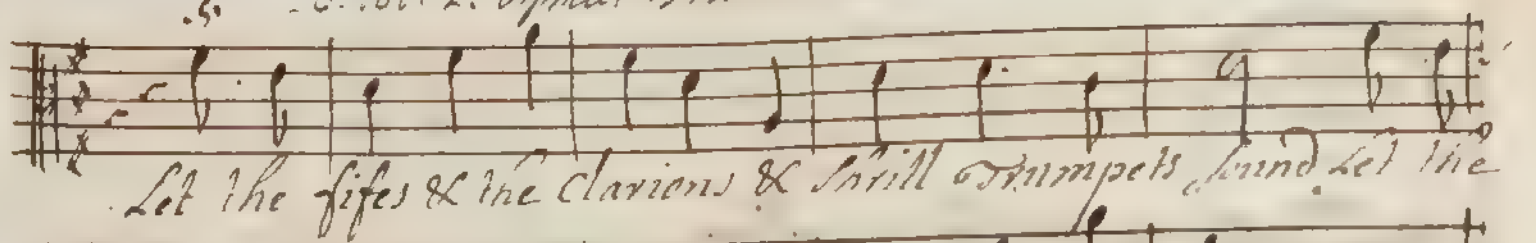
Oberon the Birth Day of King Oberon. —







Turn over quickly.



9

Sound & the arch of high heav'n the Clangor Resound = =

heav'n the Clangor Resound = = = = =

Resound = = = = the arch of high-

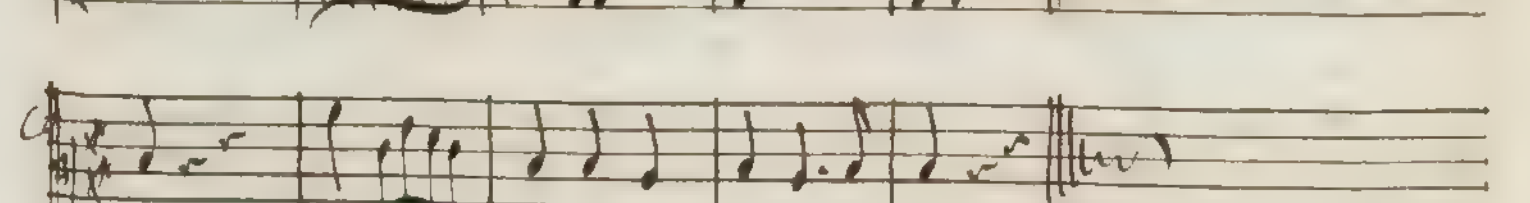
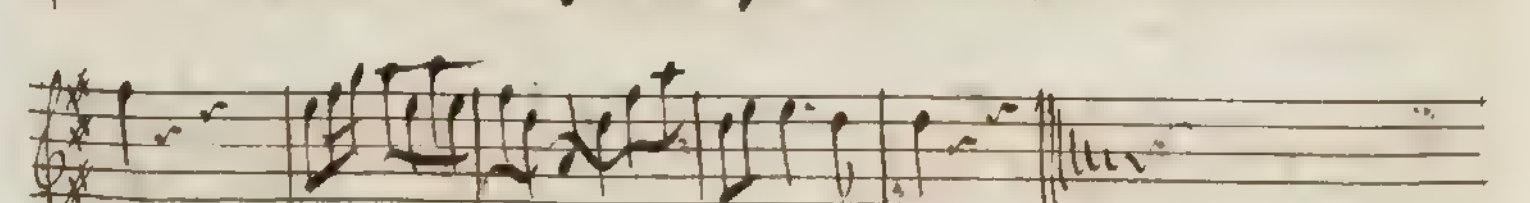
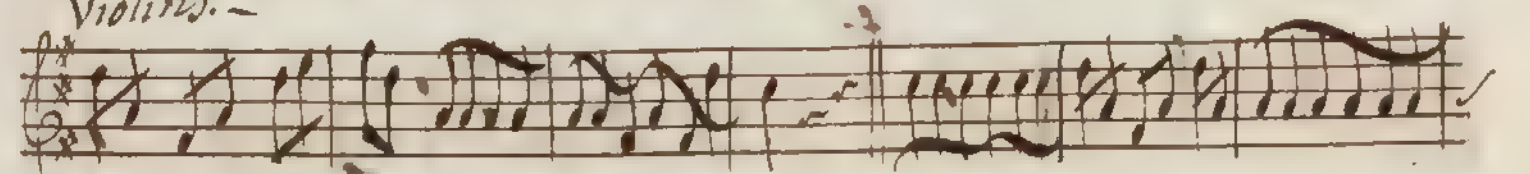
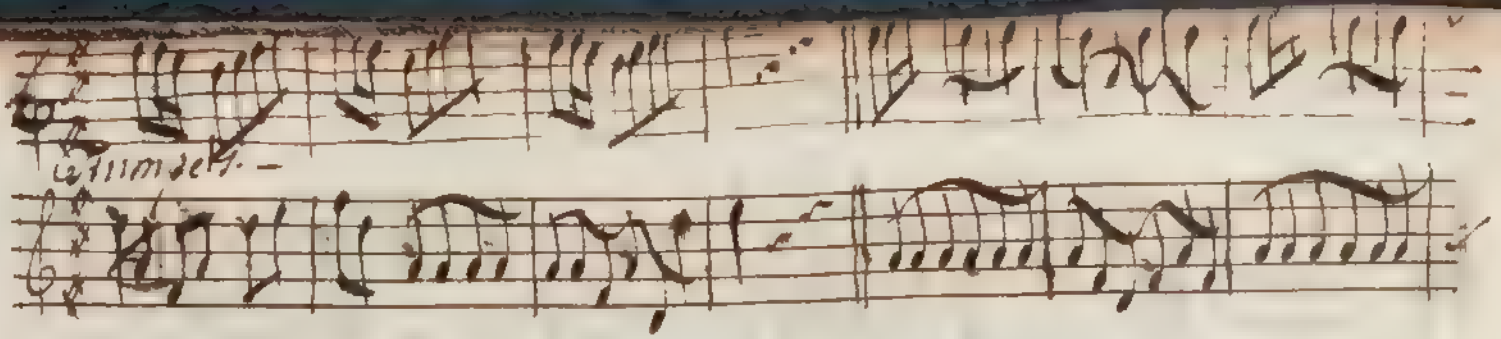
Resound = = = = the arch of high-

heaven the Clangor Resound, Resound = = = = =

heaven the Clangor Resound, Resound = = = = =

the arch of high heaven the Clangor Resound. &

the arch of high heaven the Clangor Resound. &



Prelude

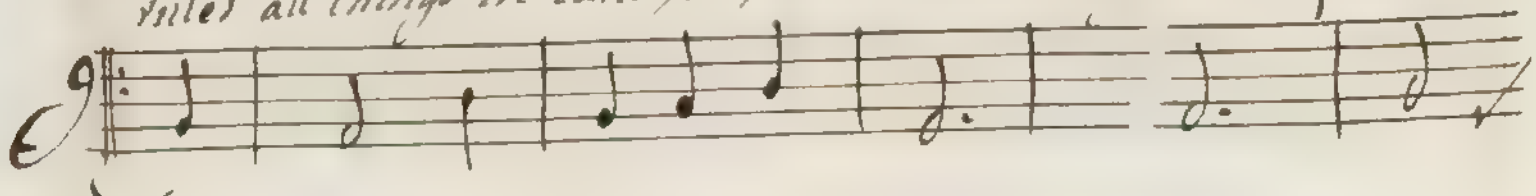
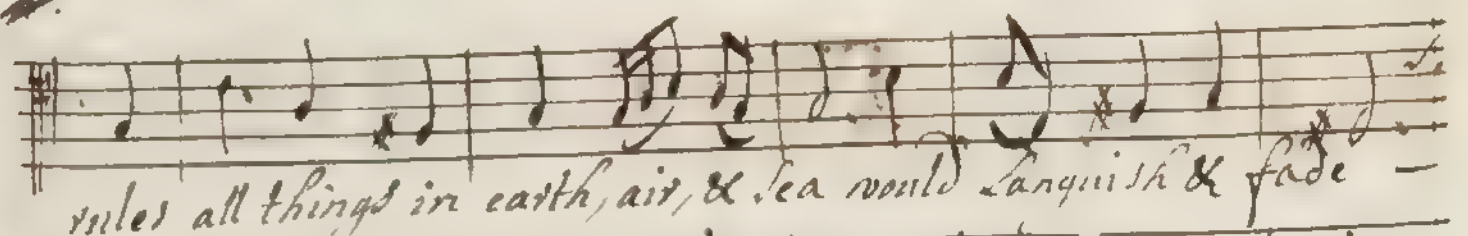
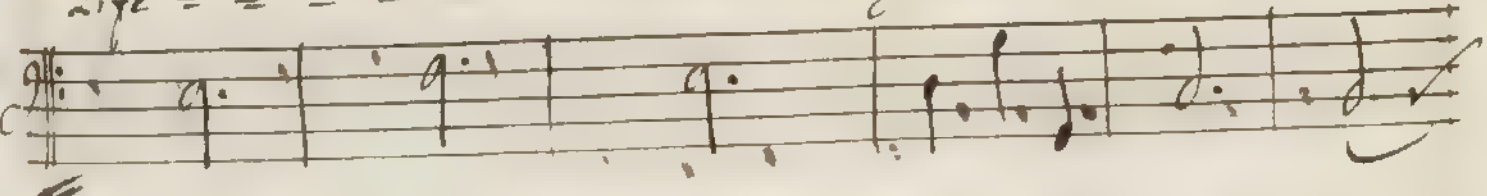
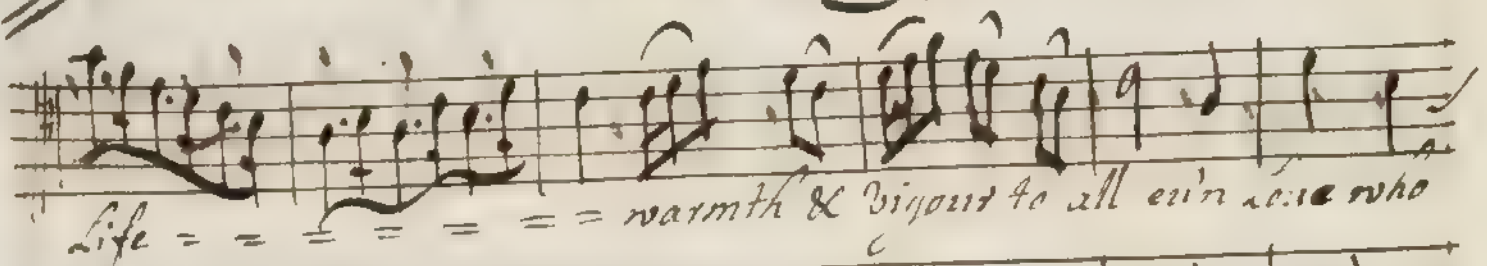
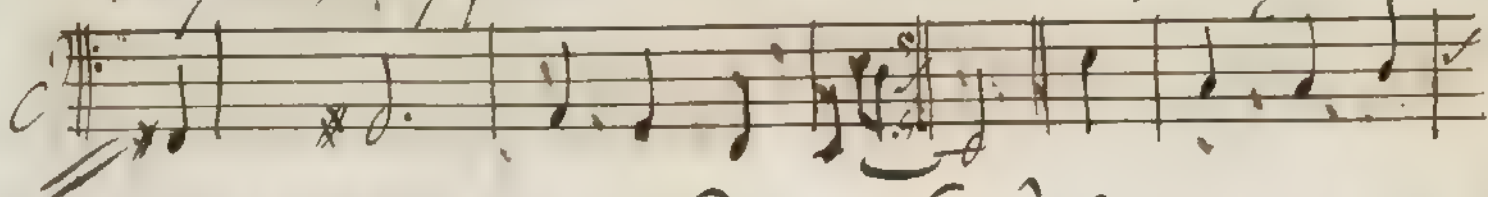
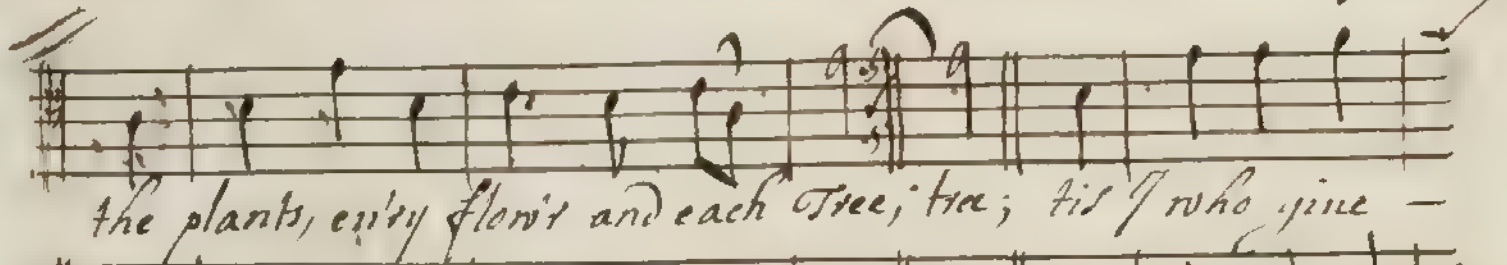
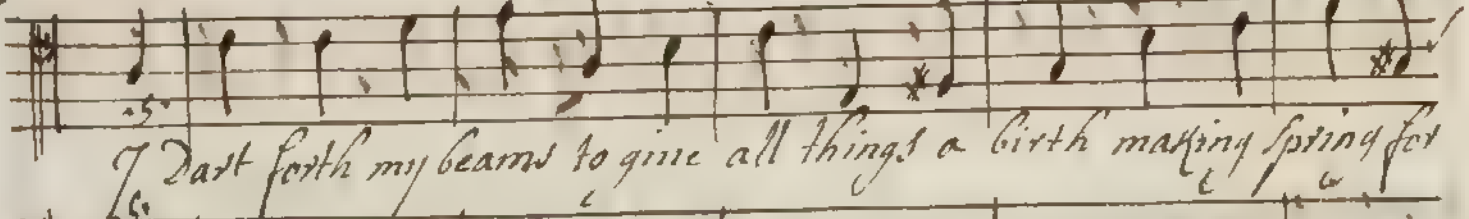
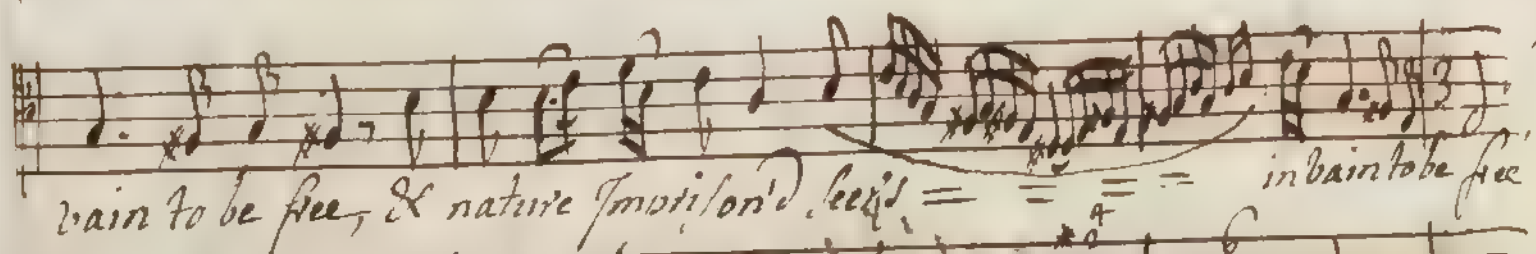
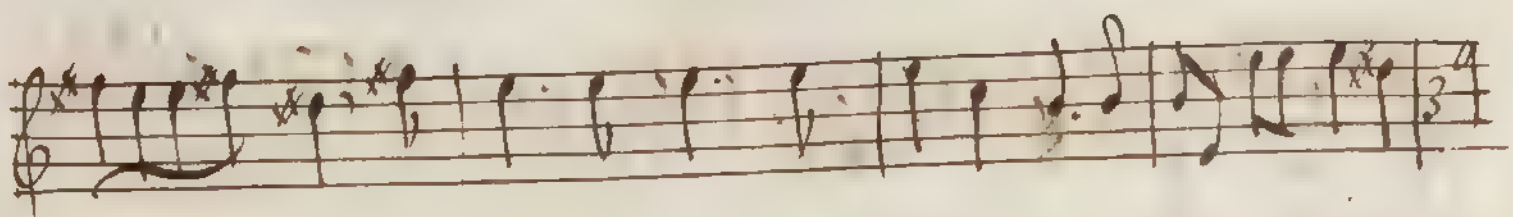
Prelude

sfz

sfz

When a Cu =

= el Long = = winter has fo = = zen the earth, & nature motiond. ceas in





& to nothing, nothing would fall, the world to its chaos would be



Turn but for me. me.



Turn for the Chorus.



Corus. *Trumpets.* —

Hautboys. —

Viollins

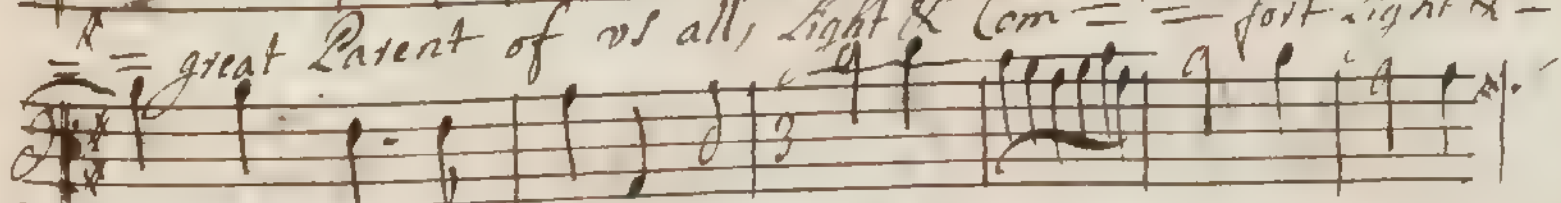
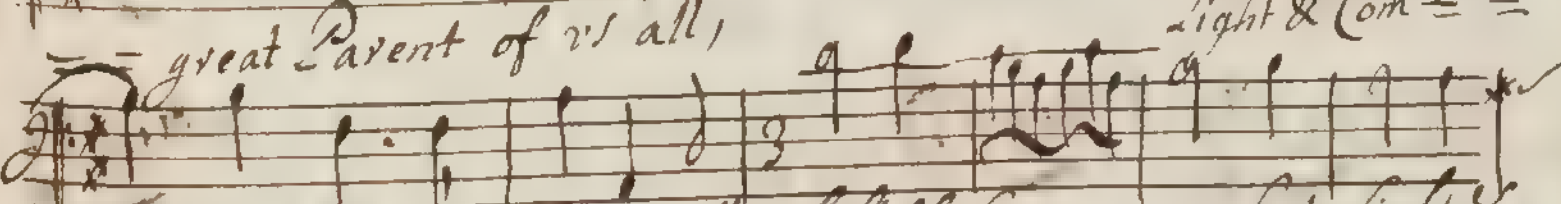
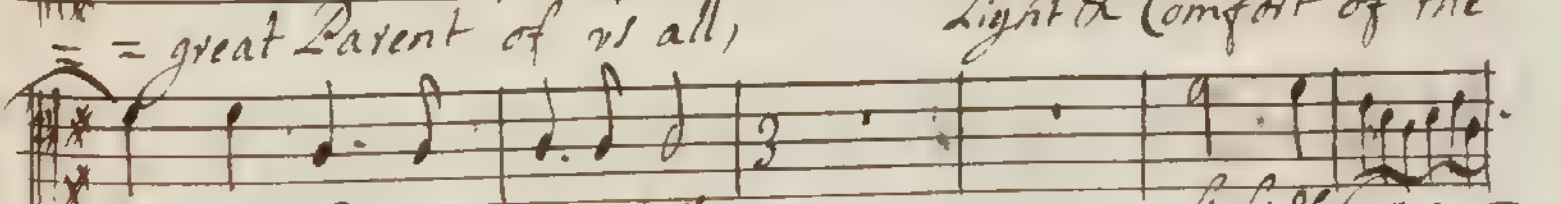
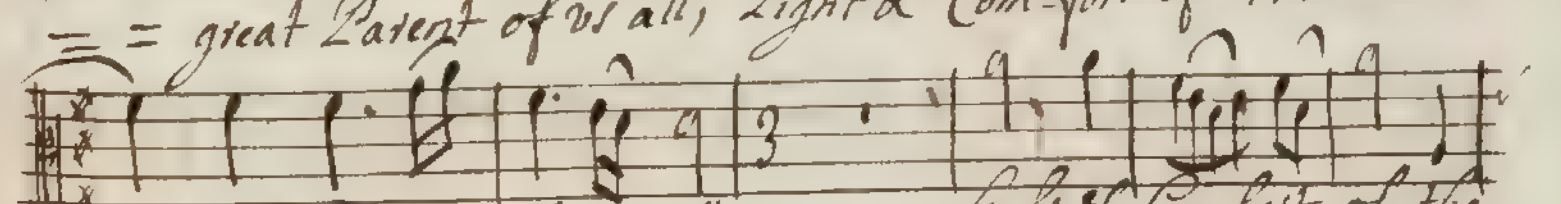
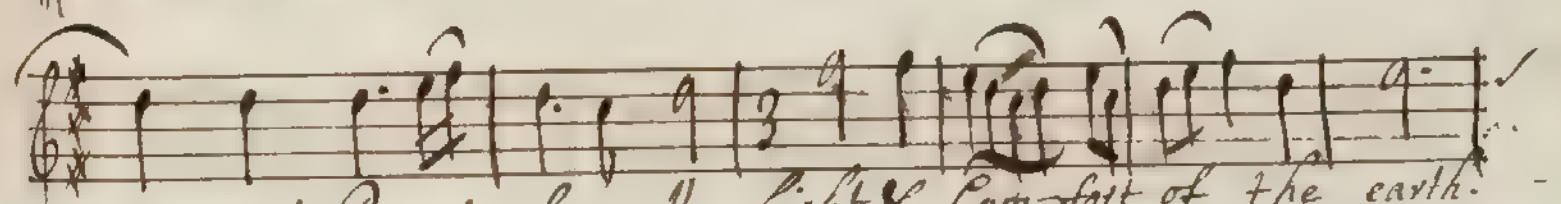
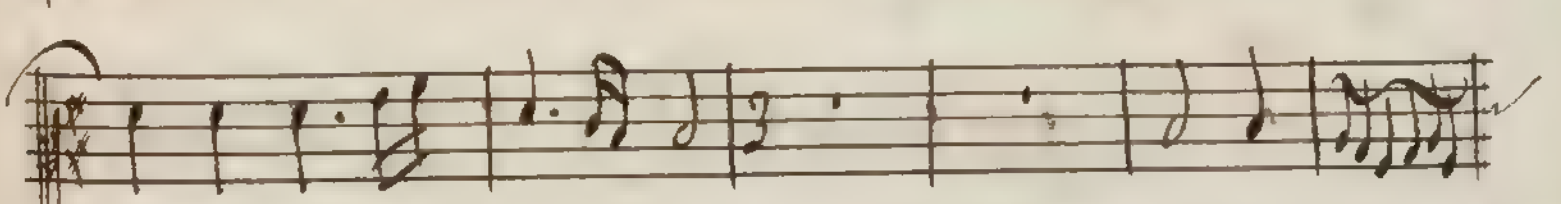
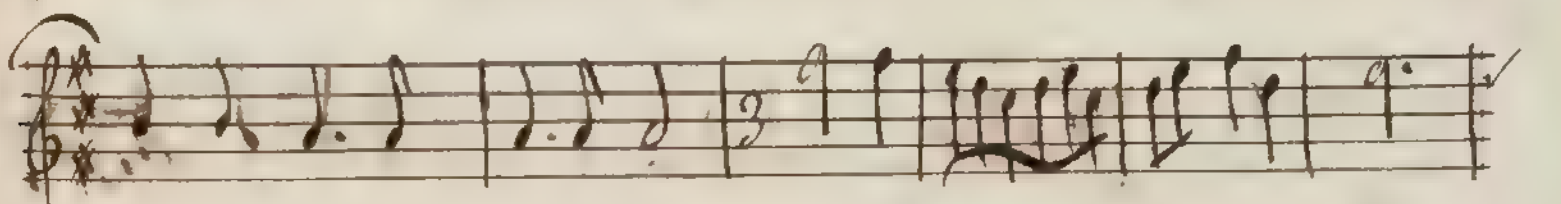
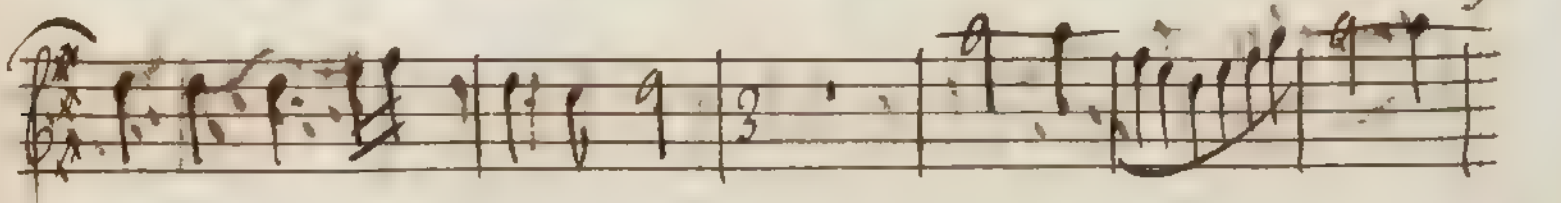
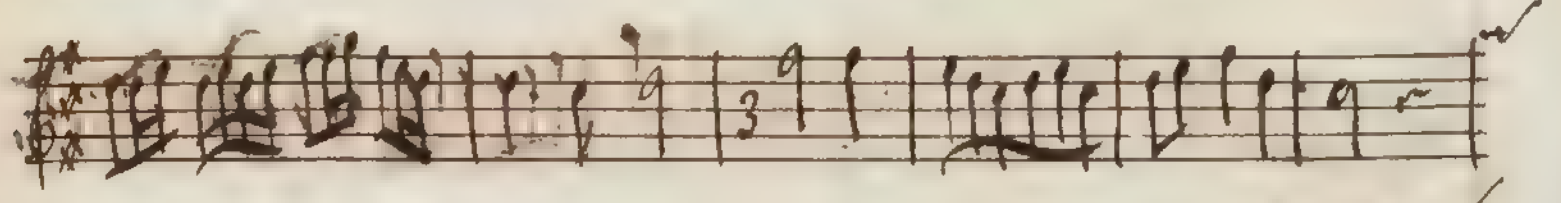
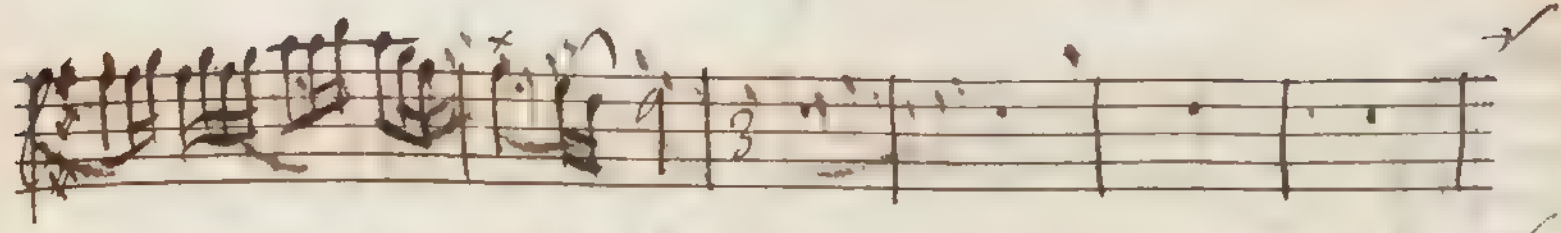
Hail! hail! great parent, hail! hail! —

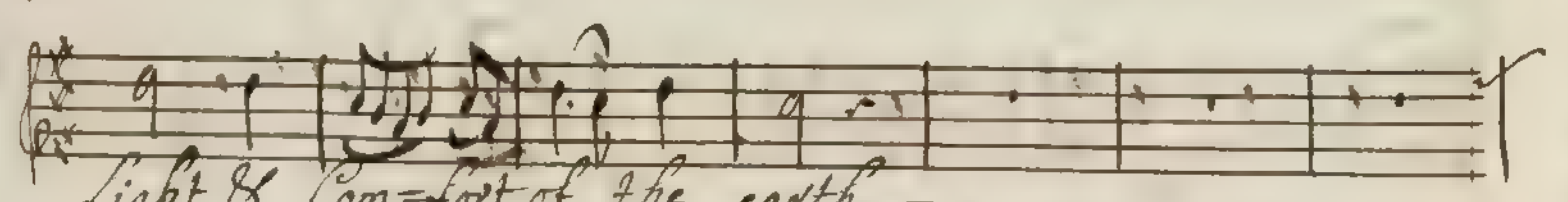
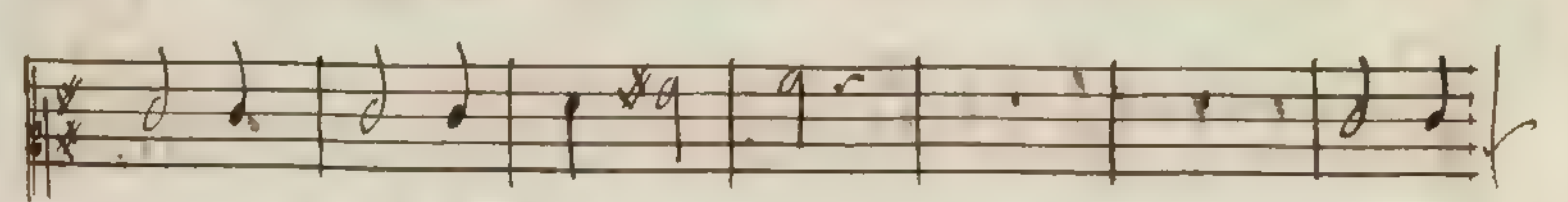
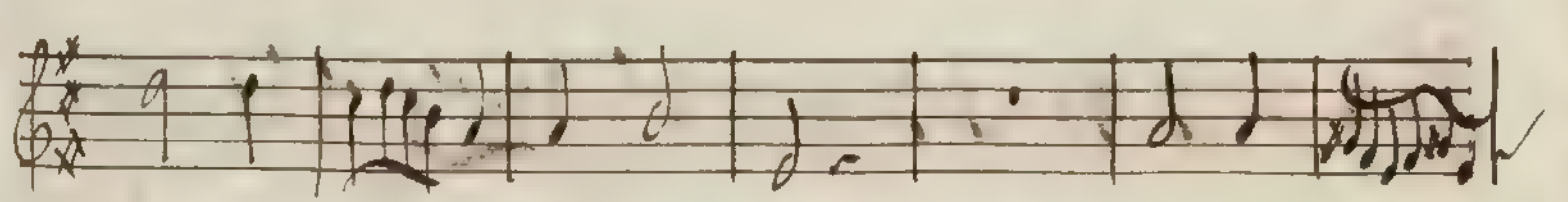
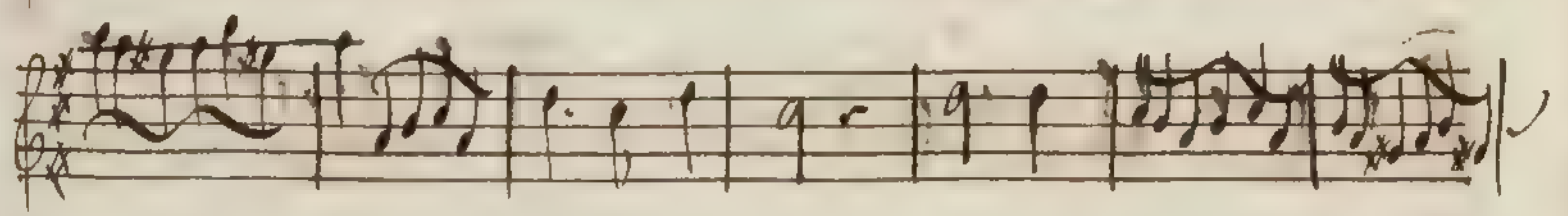
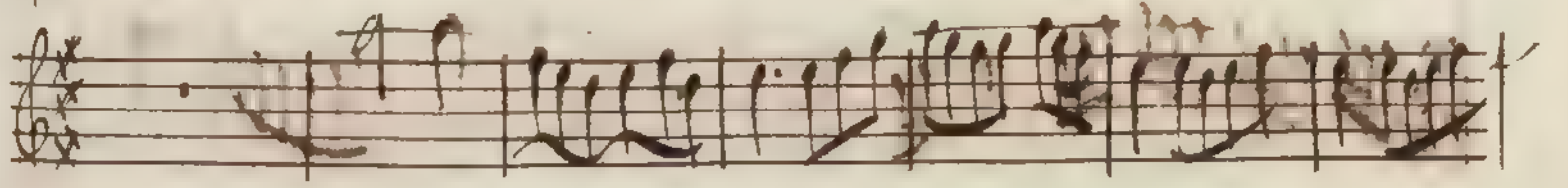
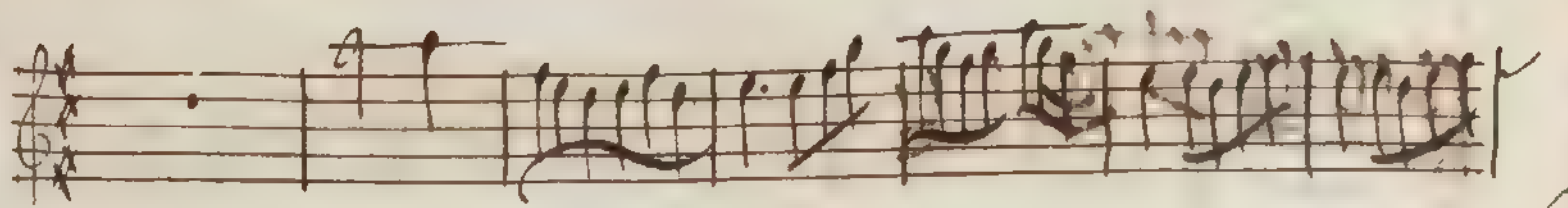
Hail! hail! great parent, hail! hail! —

Hail! hail! great parent, hail! hail! —

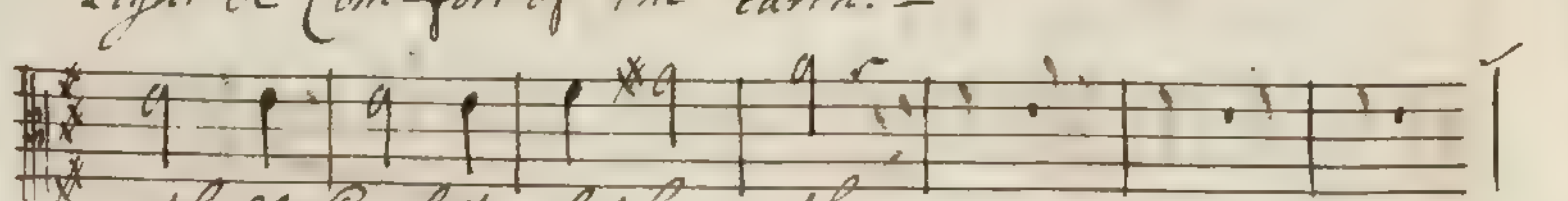
Hail! hail! great parent, hail! hail! —

Little Drum. —

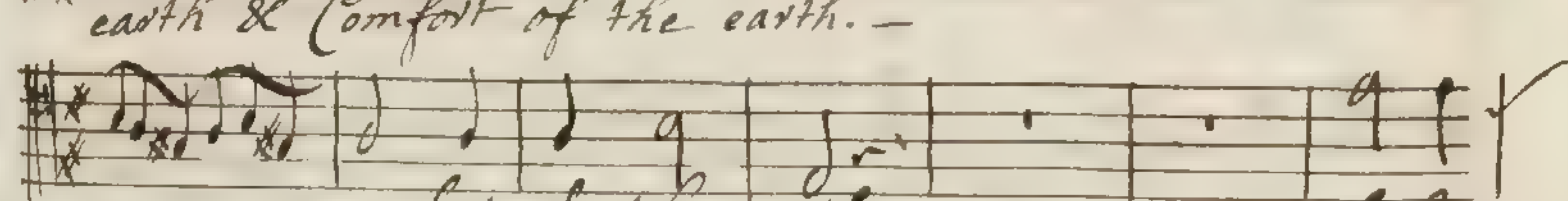




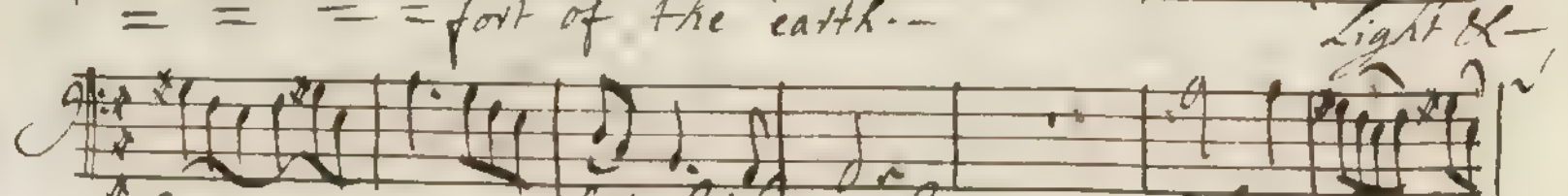
Light & Com=fort of the earth. -



earth & Comfort of the earth. -



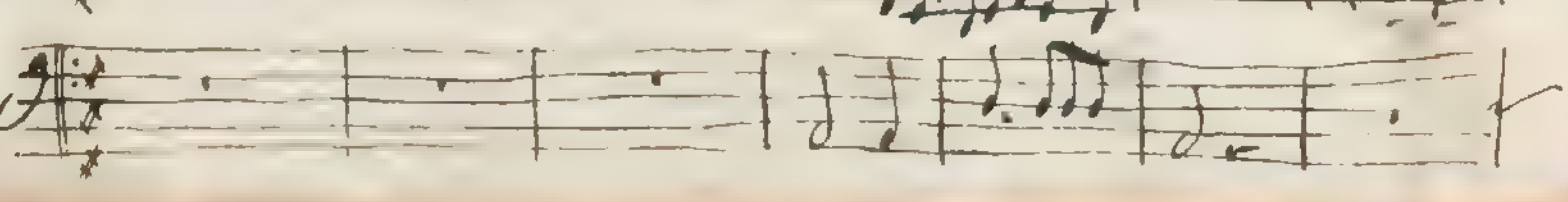
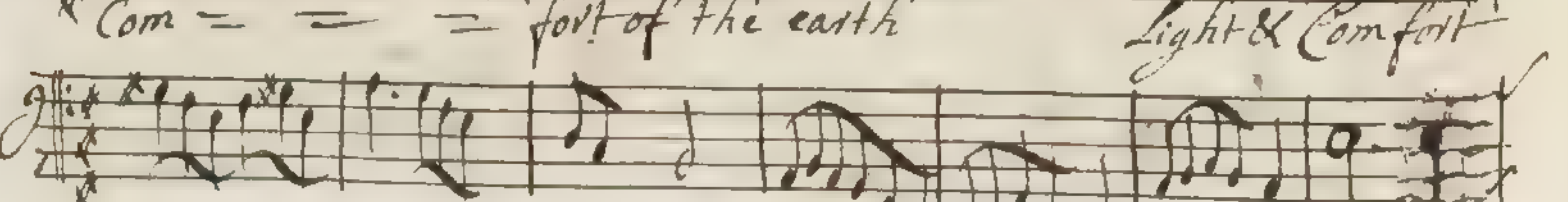
= = = = fort of the earth. -



* Com = = = fort of the earth

Light & -

Light & Comfort



Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and clefs. The lyrics are written below the staves, with some words appearing multiple times across different lines.

Lyrics visible in the image:

Light & Com = = = = = fort of the

Light & Com = = fort Light & Comfort of the

Com = fort of the earth of the earth Light & Comfort Comfort of the

of the earth Light Light & Comfort Comfort of the



earth. -



earth. -

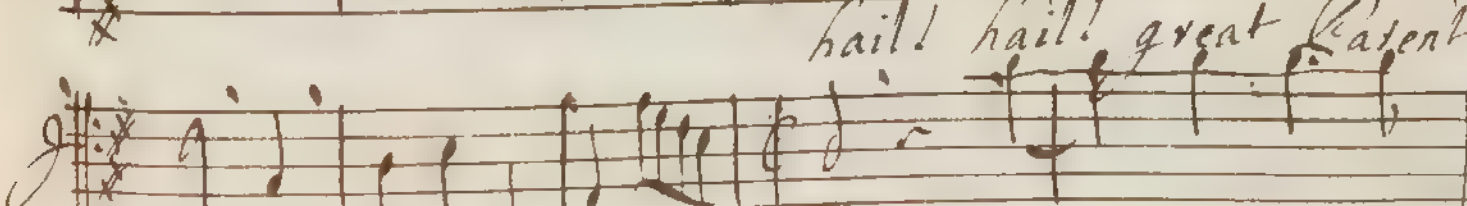
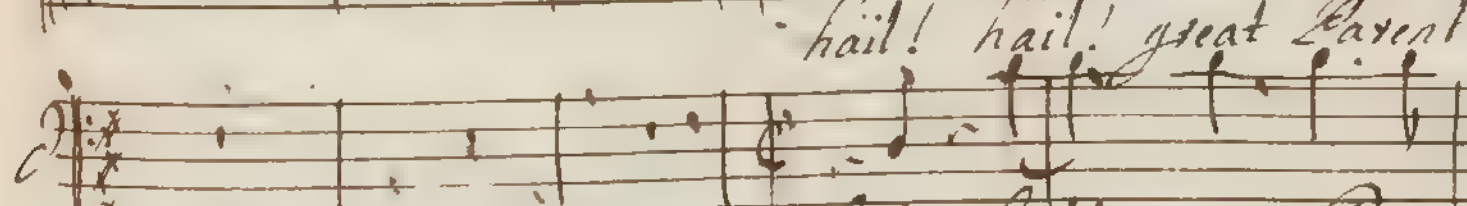
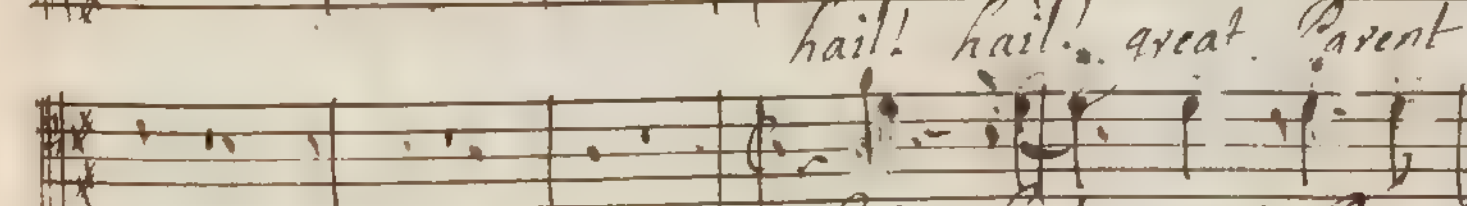
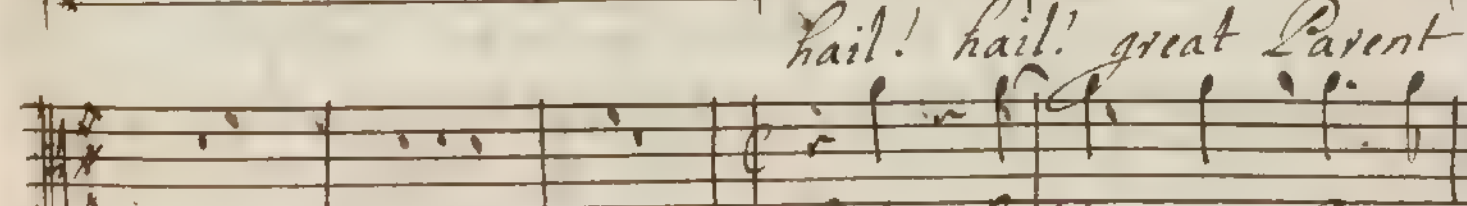
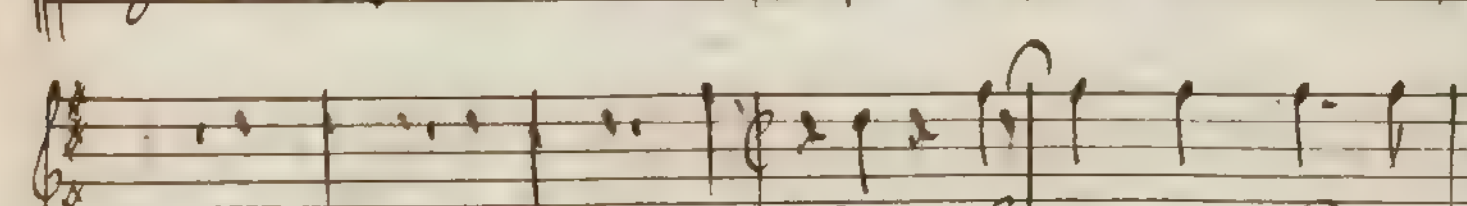


earth. -



earth. -





hail! hail! great Parent

hail! hail! great Parent

hail! hail! great Parent

hail! hail! great Parent

Handwritten musical score on ten staves. The first four staves contain dense, rapid sixteenth-note passages. The fifth and sixth staves show a change in texture with more spaced-out notes and rests. The seventh through tenth staves feature the lyrics "hail! hail! great Parent of the earth, before thy shrine the" written in cursive below the notes. The final two staves continue the musical notation without lyrics.

Handwritten musical notation on ten staves. The notation is in a single system, likely for a choir or instrumental ensemble. It features various note values, rests, and bar lines. The first staff begins with a treble clef and a key signature of one sharp (F#). The notation is dense and fills most of the staves.

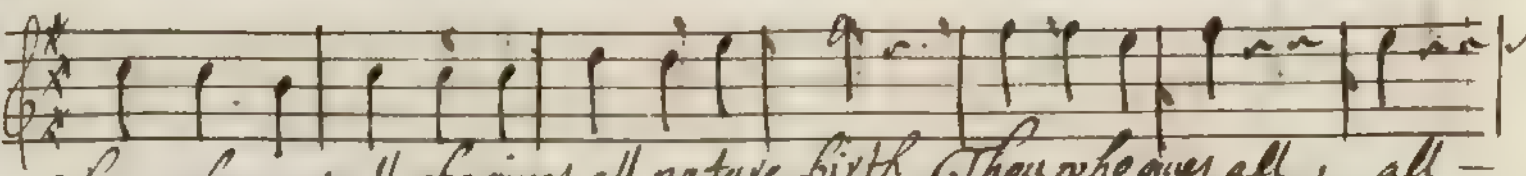
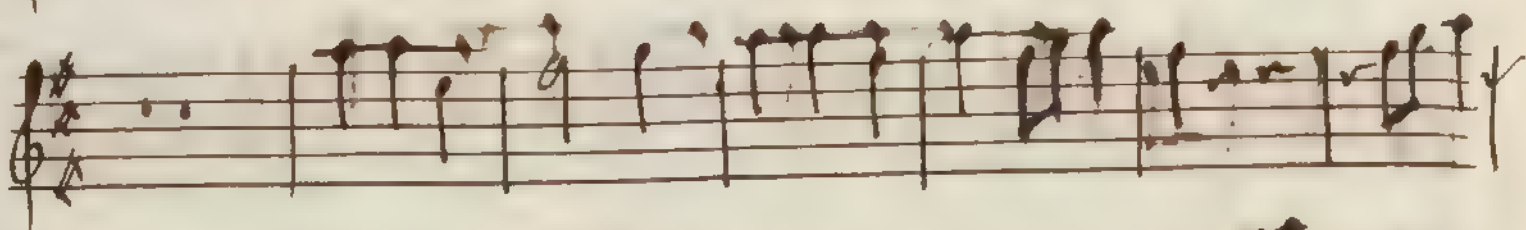
Seasons fall, before thy Shrine the seasons fall, Then

Seasons fall, before thy Shrine the seasons fall, Then

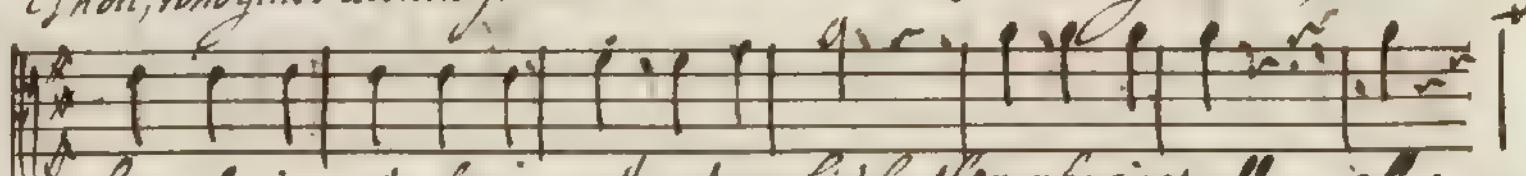
Seasons fall, before thy Shrine the seasons fall, Then

Seasons fall, before thy Shrine the seasons fall, Then

Handwritten musical notation on one staff, continuing the piece. It includes notes, rests, and a final bar line.



Thou, who givest all, who givest all nature birth Thou who givest all, all -



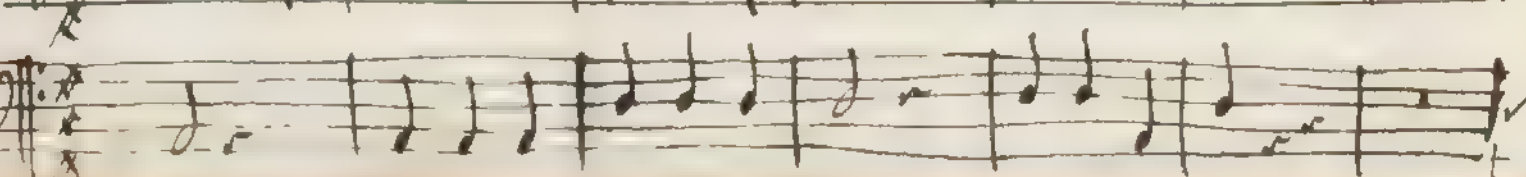
Thou, who givest all, who givest all nature birth Thou who givest all, all, -

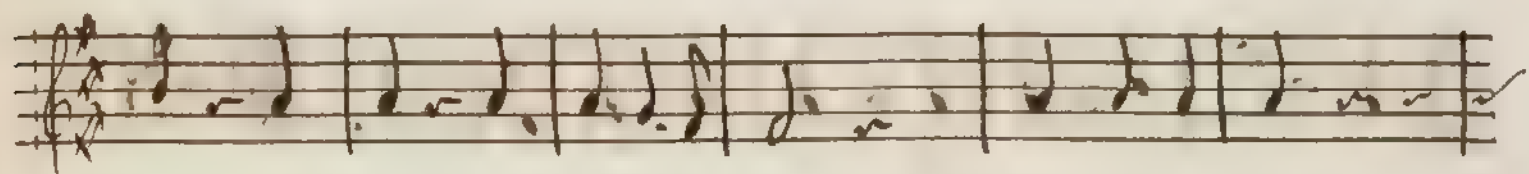


Thou, who givest all, who givest all nature birth, Thou who givest all, all, -

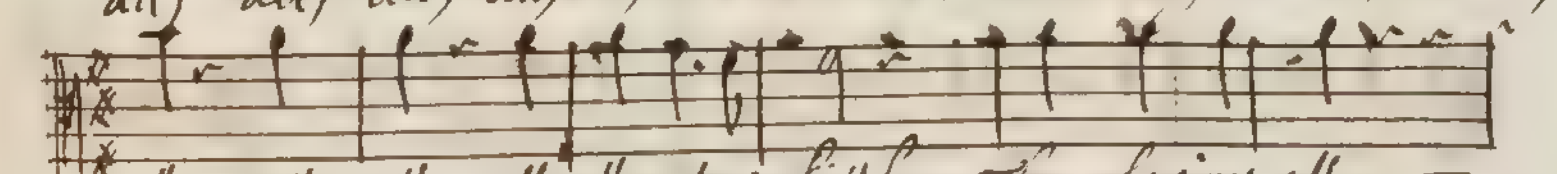


Thou who givest all, who givest all nature birth, Thou who givest all, all, -

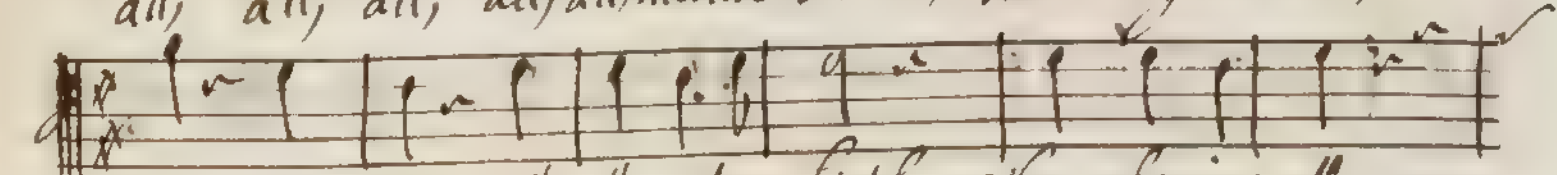




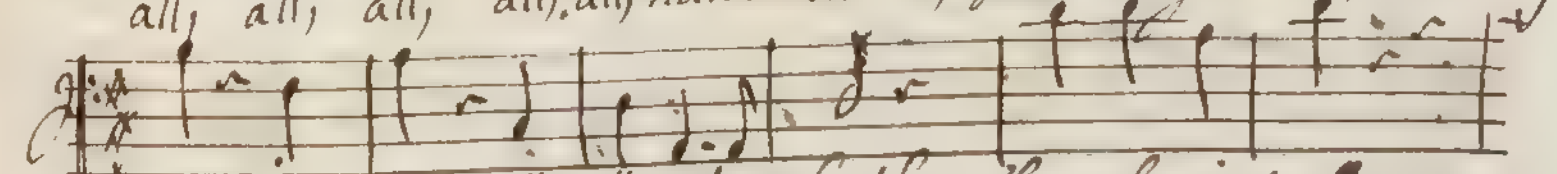
all, all, all, all, all, nature birth, Thou who givest all, —



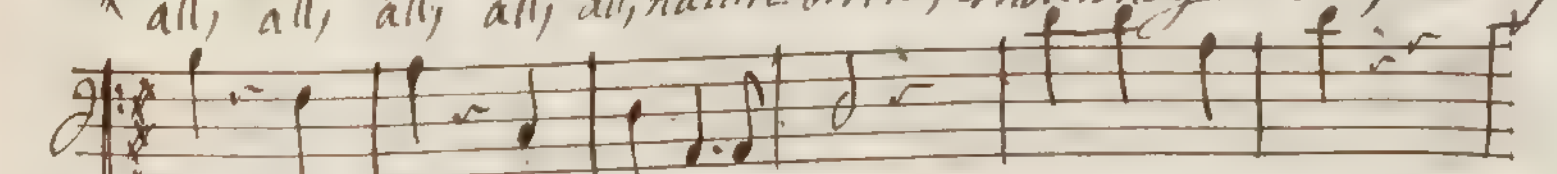
all, all, all, all, all, nature birth, Thou who givest all, —



all, all, all, all, all, nature birth, Thou who givest all, —

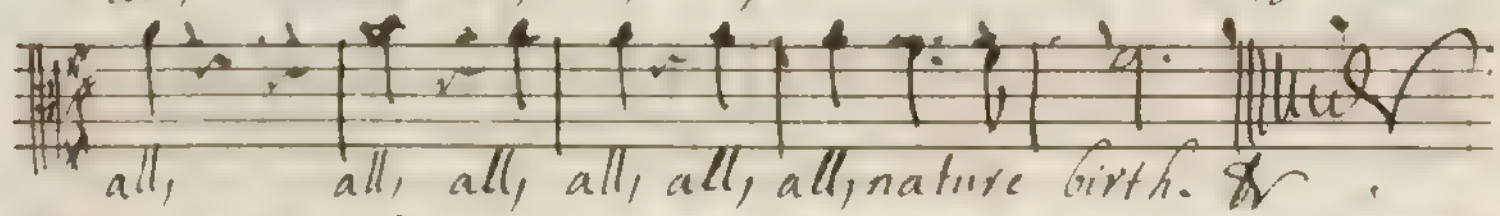


all, all, all, all, all, nature birth, Thou who givest all, —

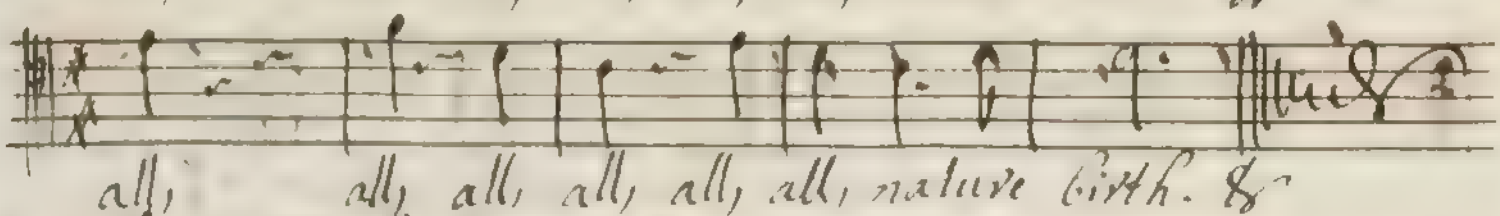




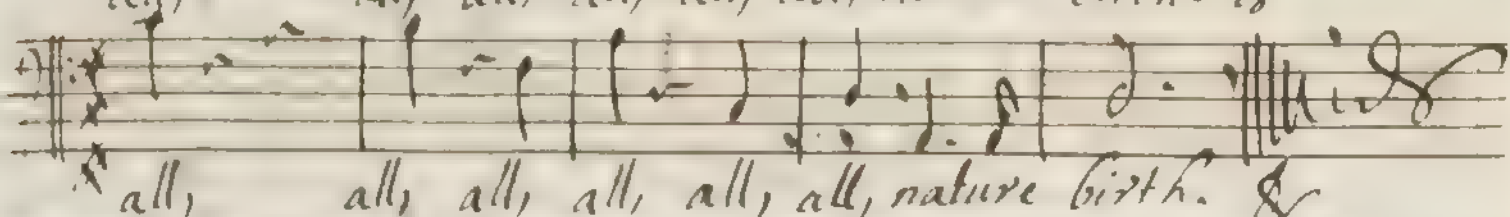
all, all, all, all, all, all nature birth. &



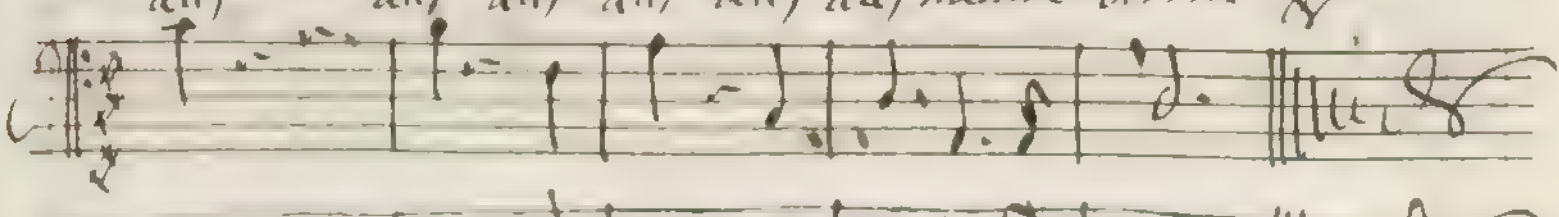
all, all, all, all, all, all, nature birth. &

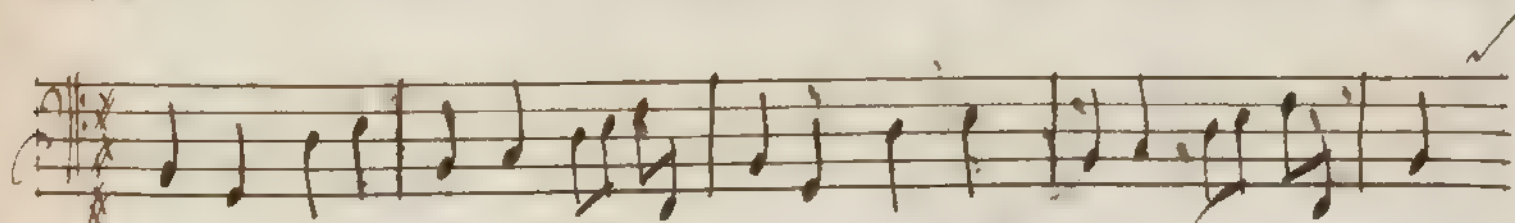
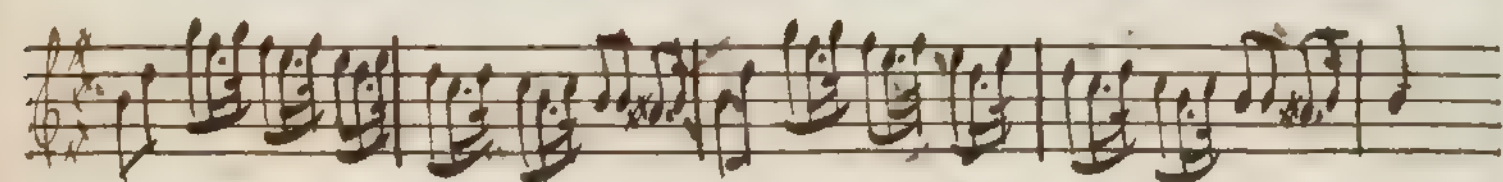
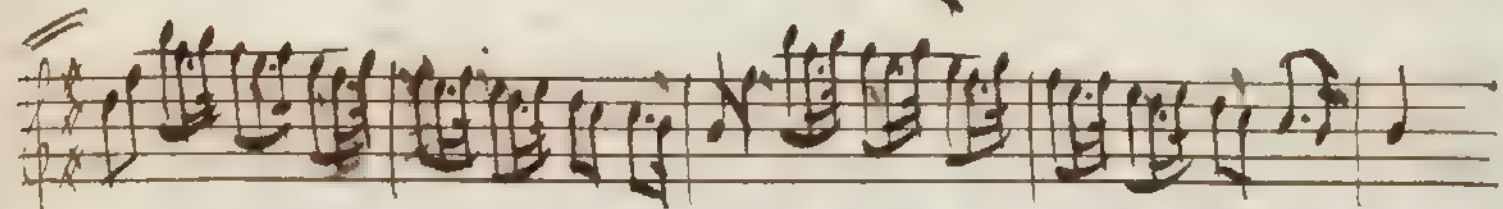
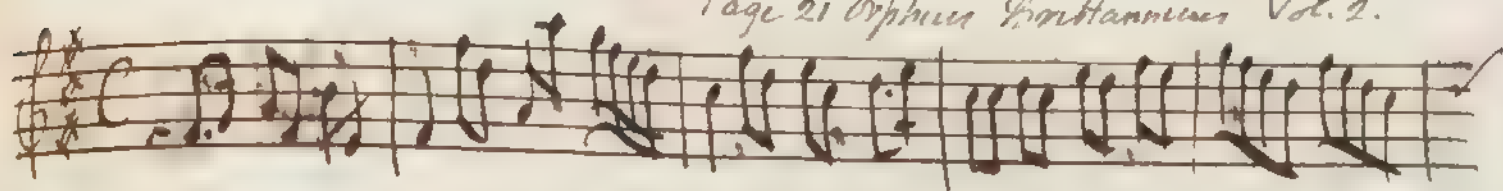


all, all, all, all, all, all, nature birth. &

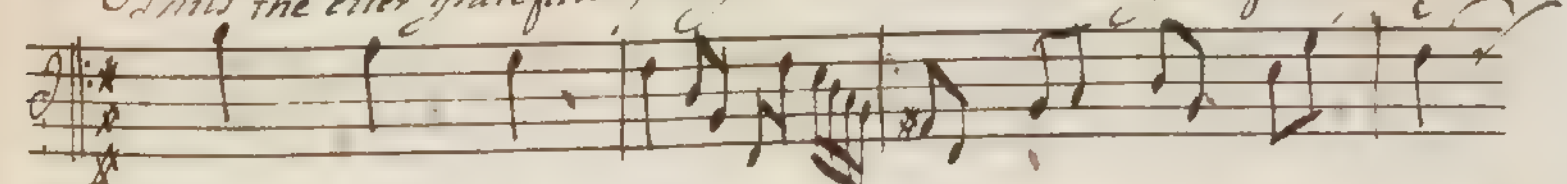


all, all, all, all, all, all, nature birth. &





Thus the ever gratefull Spring - - Thus the ever gratefull Spring -



Does not yearly tribute bring does her yearly Tri- = = = = = bute.



bring, does her yearly tribute bring, Does her yearly Tri-
 = = = = =
 = = = = = tribute bring; all your sweets before him lay all your
 sweets before him lay then round his altar sing & play all, all,
 all, all, all, all, all your sweets before him lay then round his
 altar sing & play then round = = = = = his
 altar sing & play; Thus the ever gratefull Spring does her

yearly Tribute bring Does her yearly Tri-

bring, Does her yearly tribute bring, Does her yearly Tri-

bute bring. &c.

Page 23 Ophelia Britannica, Vol. 2.

hautboys.

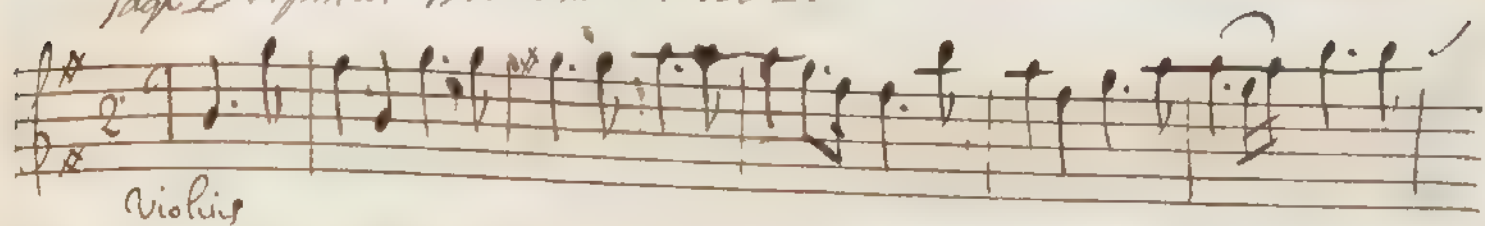
Summer.

Here's the Summer sprightly, gay, smiling, wanton,

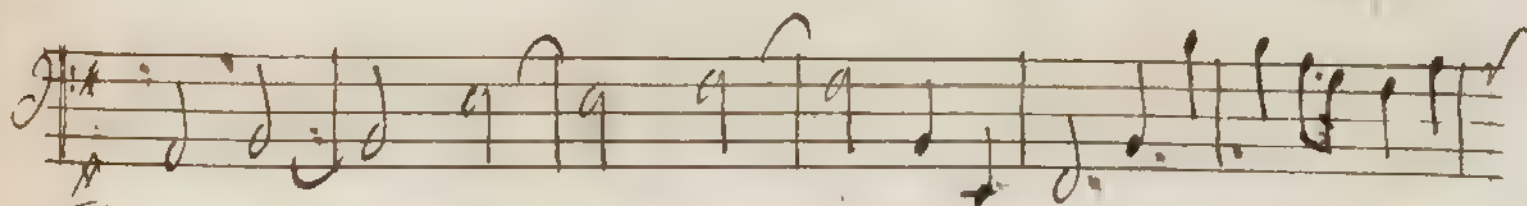
fresh & fair; adorn'd with all the flowers of may whose various

Sweets perfume the air. adorn'd with all the flowers of may

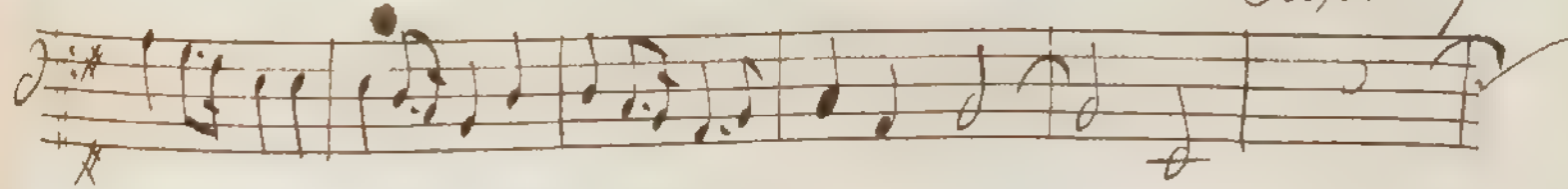
whose various Sweets Perfume the air. &c.



Violins



See, See my

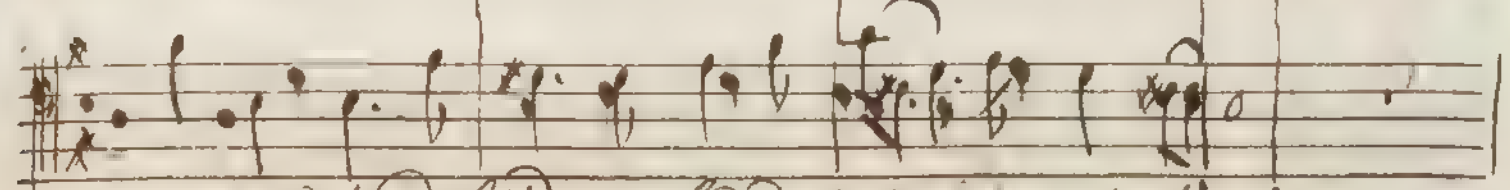


Handwritten musical score on aged paper, featuring ten systems of staves. The notation includes treble and bass clefs, a key signature of one sharp (F#), and various musical notes, rests, and ornaments. The lyrics are written in cursive script below the staves.

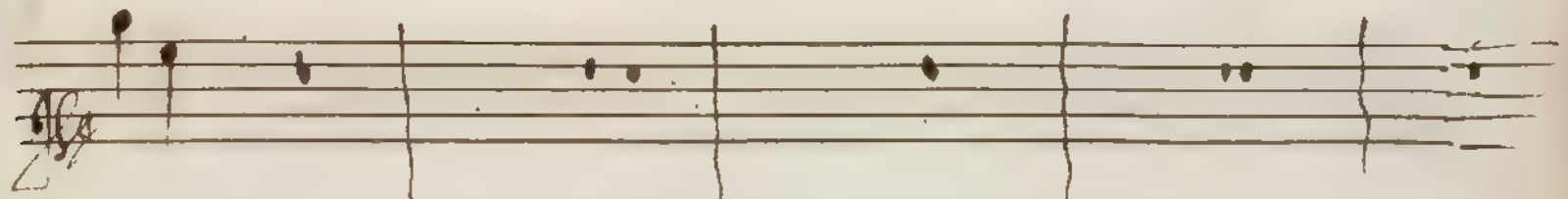
many Count'd fields, See, See my many Count'd

fields & Loaded Trees my will & say;

See, See my many Count'd fields See, See my



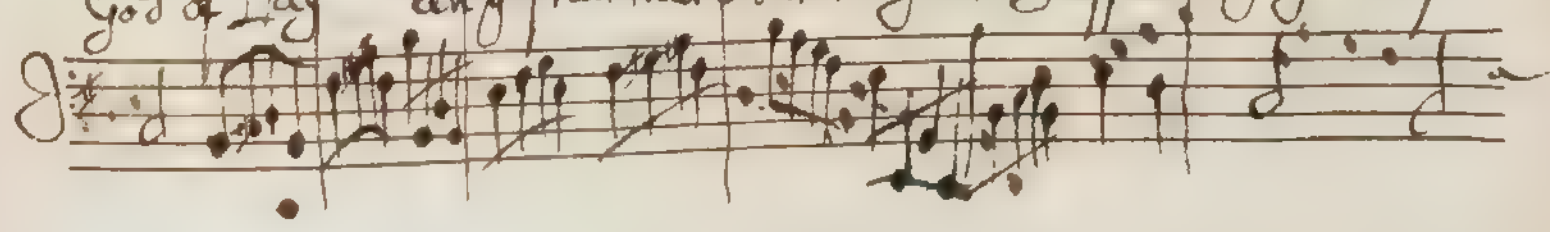
many (enter) fields & lower trees my will obey



all y fruit that Autumn yeilds all y fruit that Autumn yeilds I offer to y



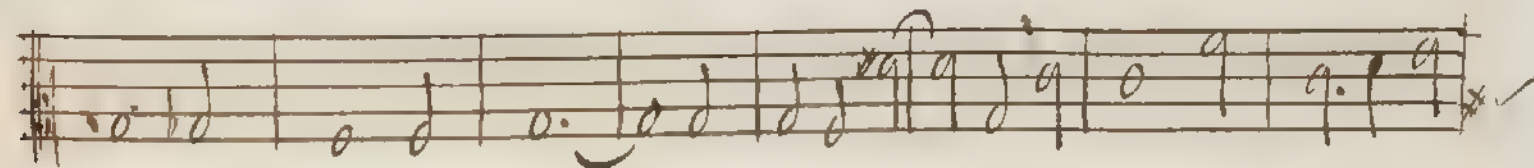
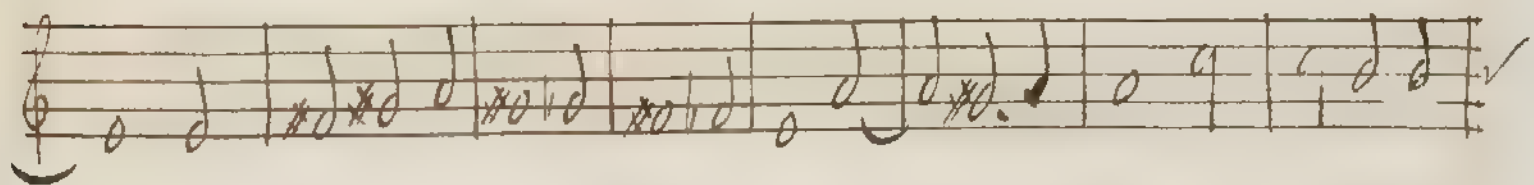
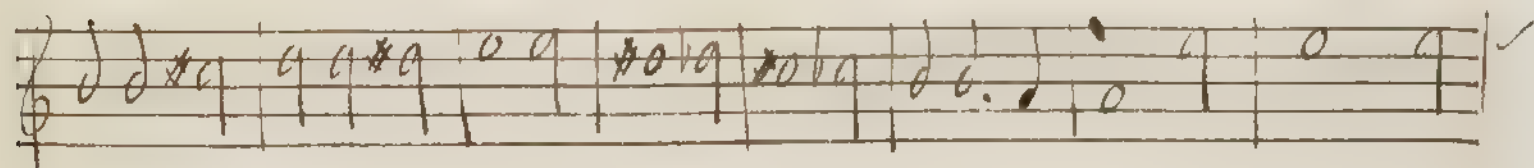
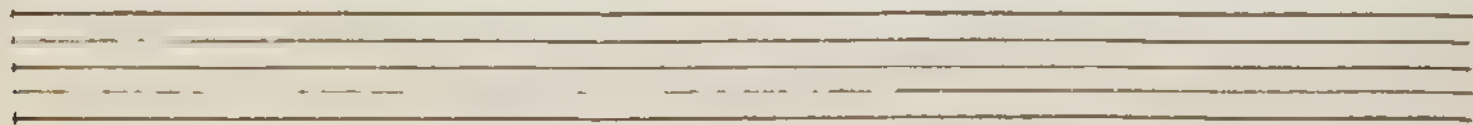
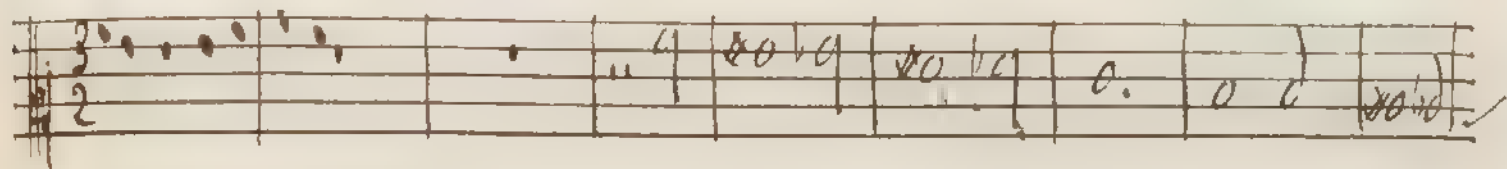
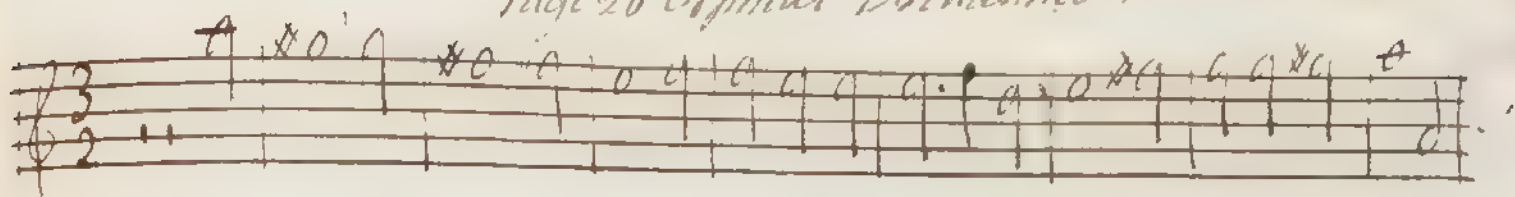
God of Day all y fruit that Autumn yeilds I offer to y God of



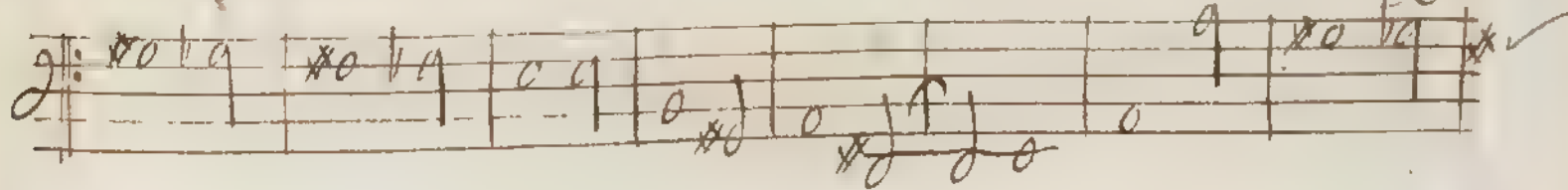
Day all the Fruit that Autumn Yields, all the Fruit that

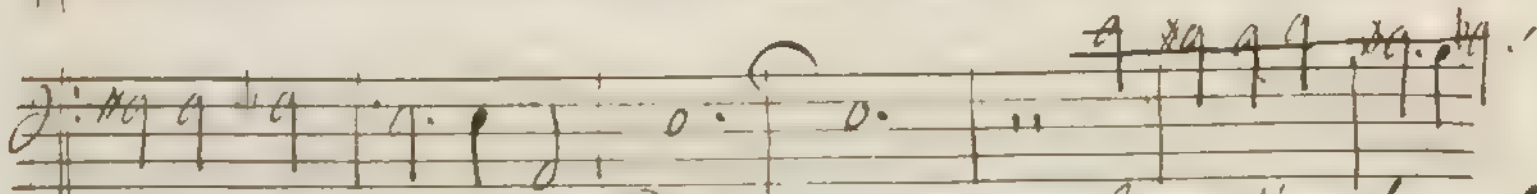
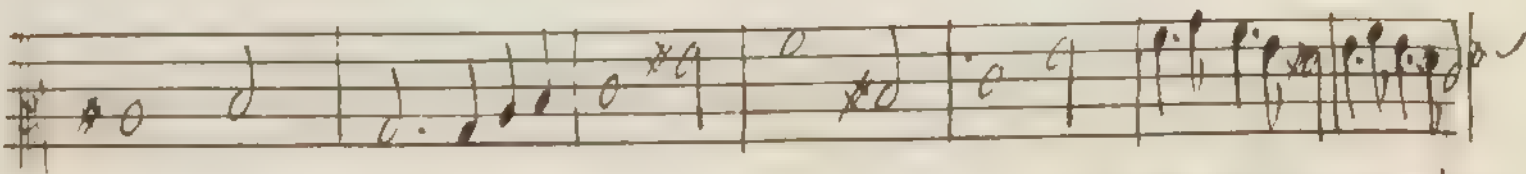
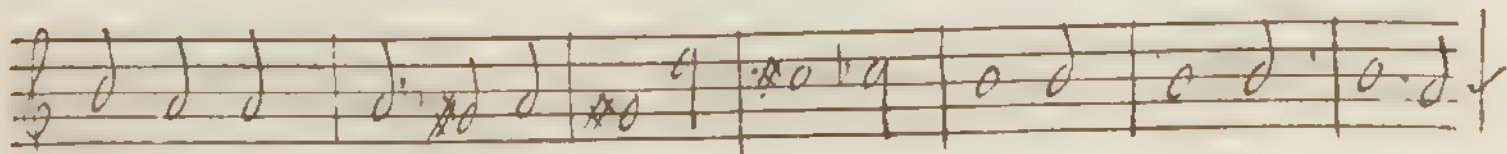
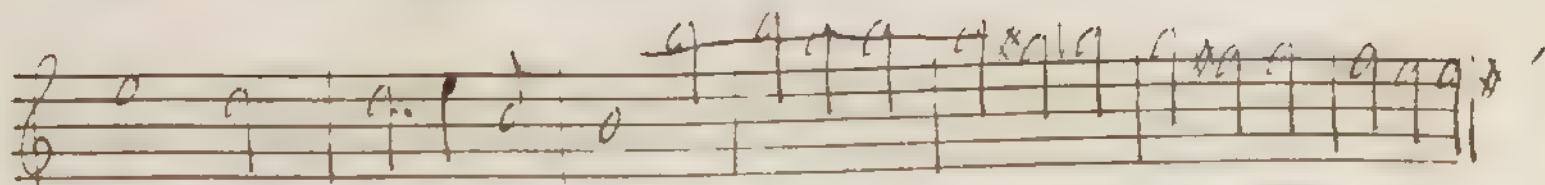
Autumn Yields offer to the God of Day all the

Fruit that Autumn Yields offer to the God of Day

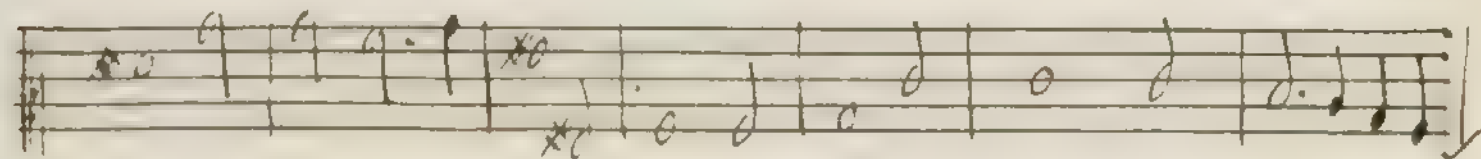
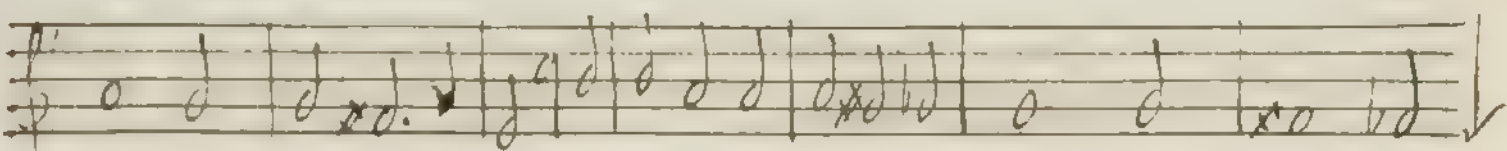
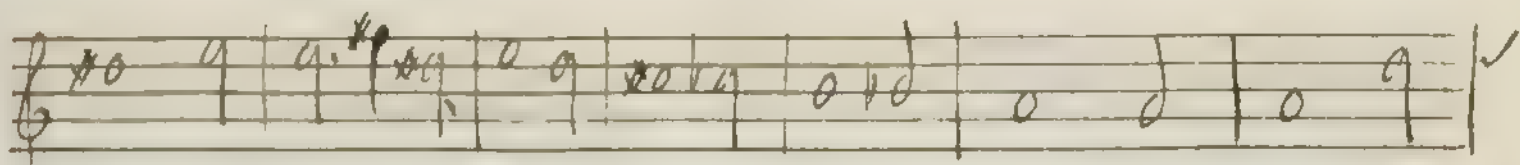
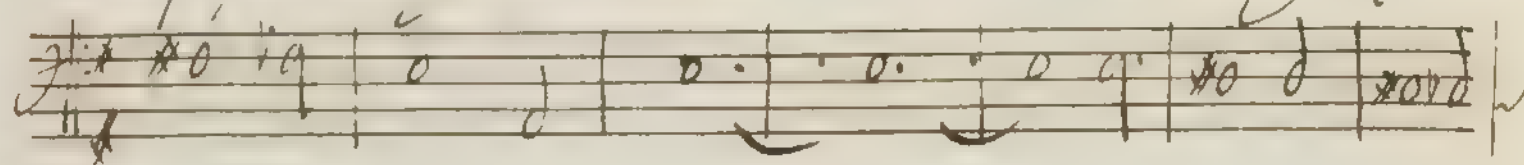


Next winter comes

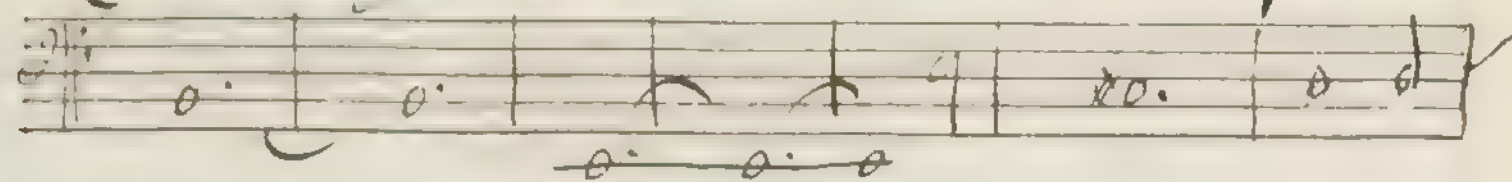


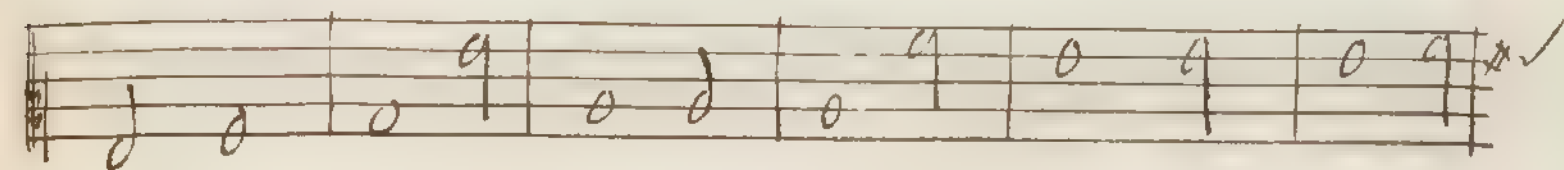
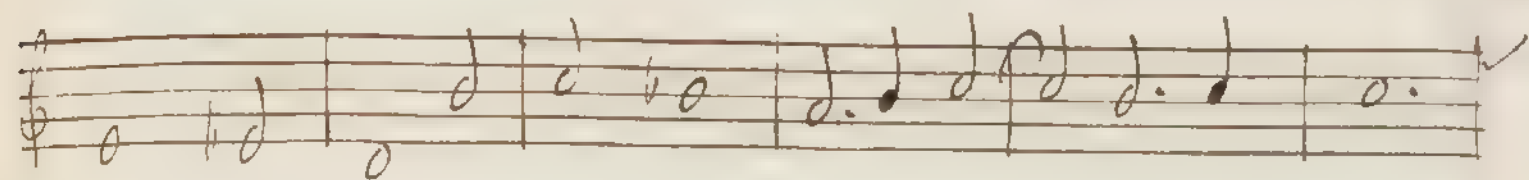
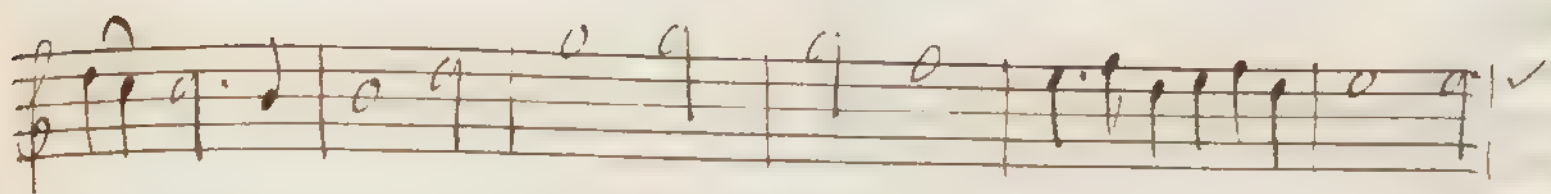


Sorrow, said meager & old = = = Thus tremblin' age & thus

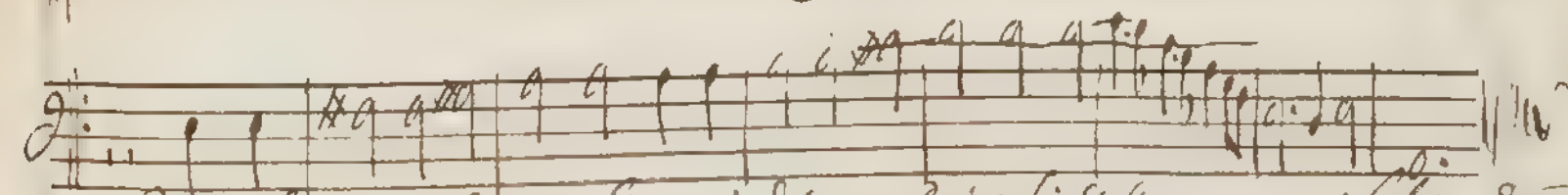
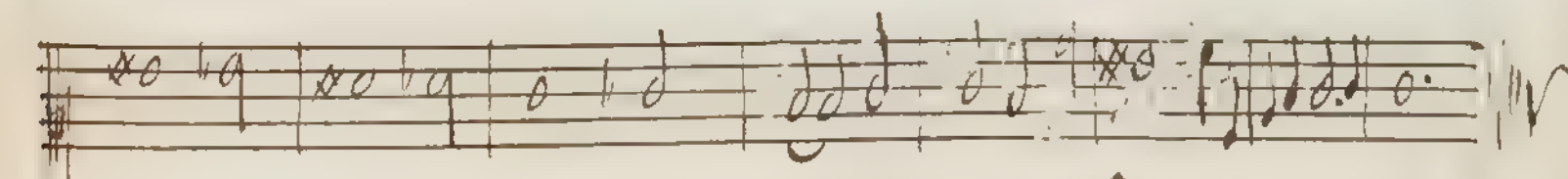
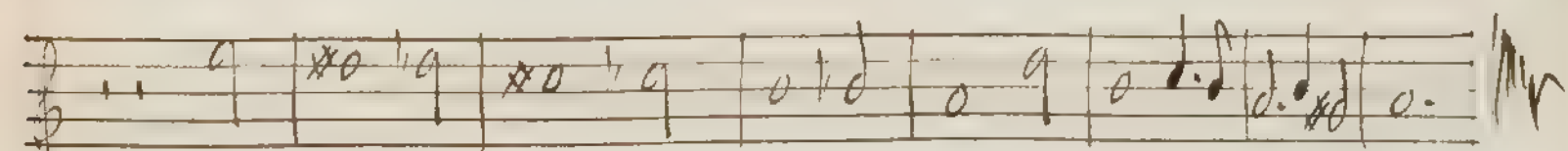
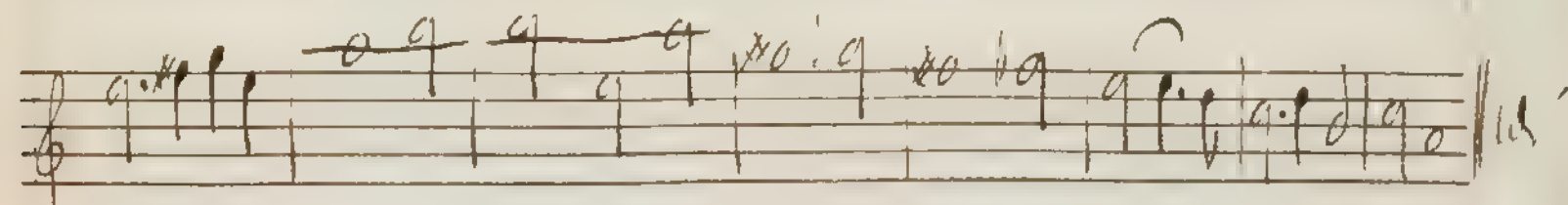
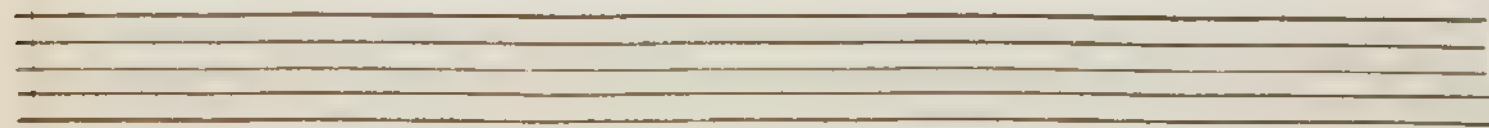


Qu' = = in wth Cold = = = Seem'd nth hat's & wth

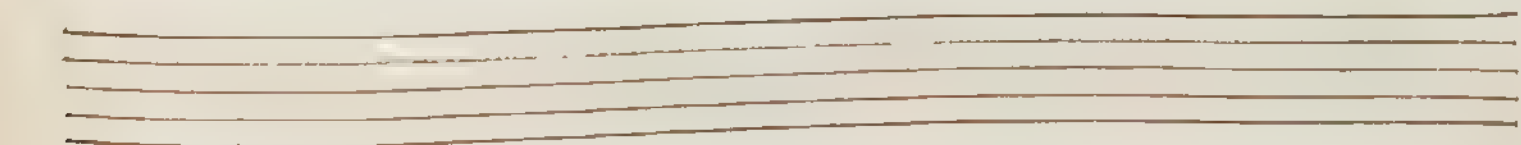
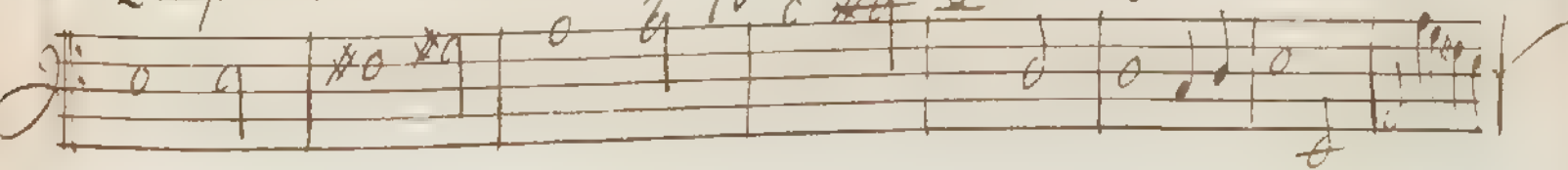




Now Coner'd o'er benumb'd wth hard frost & now Coner'd o'er -

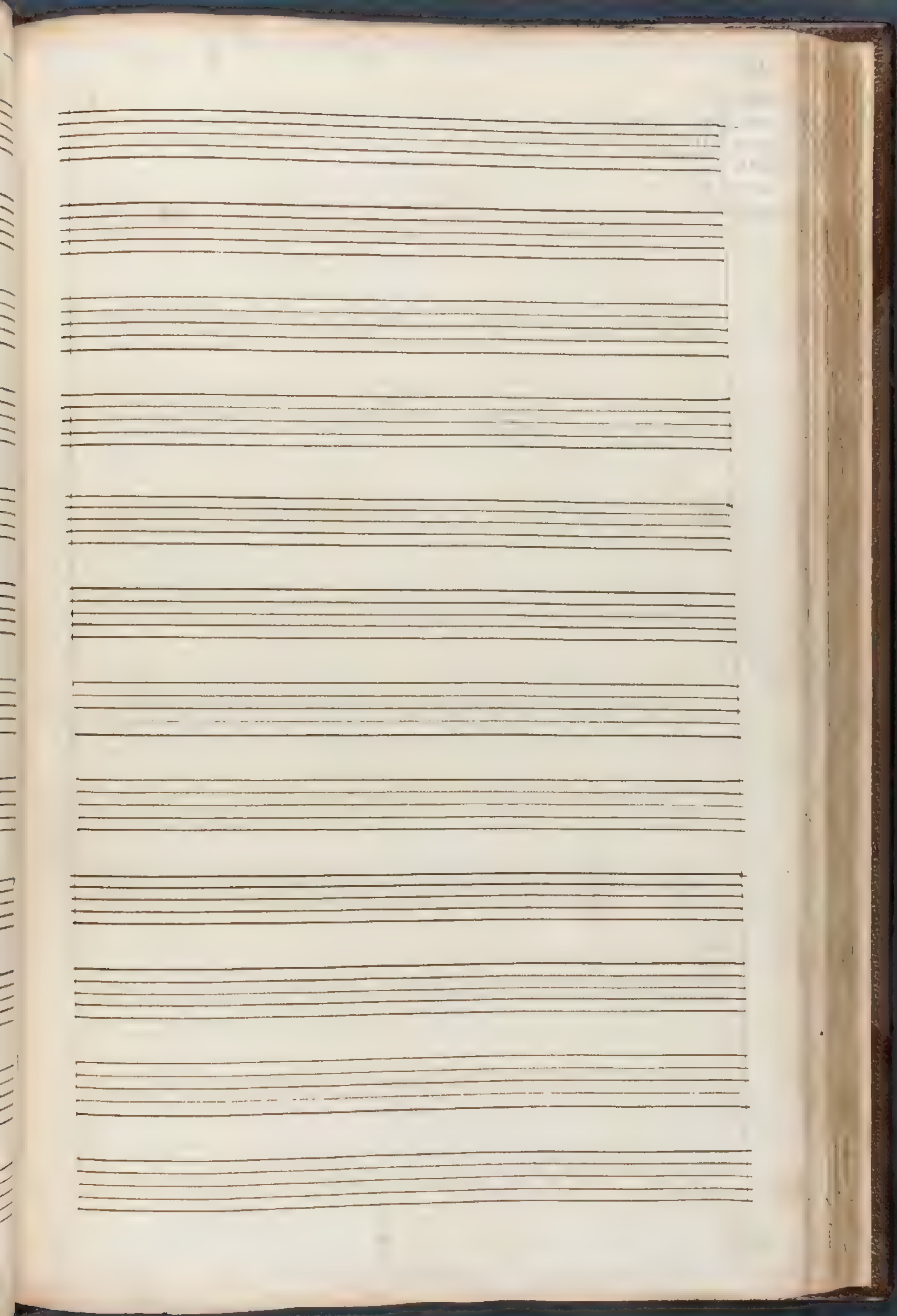


Pray's the Sun to Restore him, pray's the Sun to Restore him & ling = = = as before. 8 -

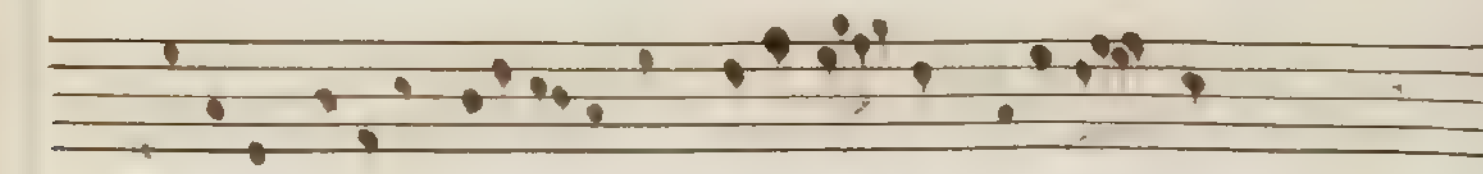
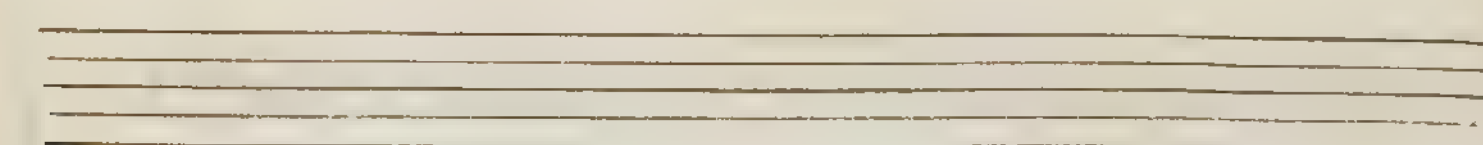
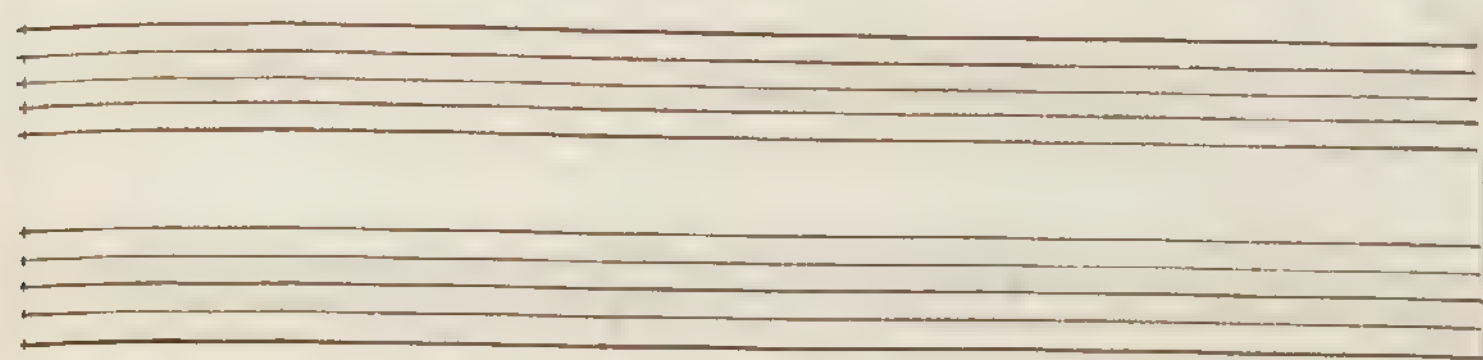


Dance for the 4. seasons of the year —





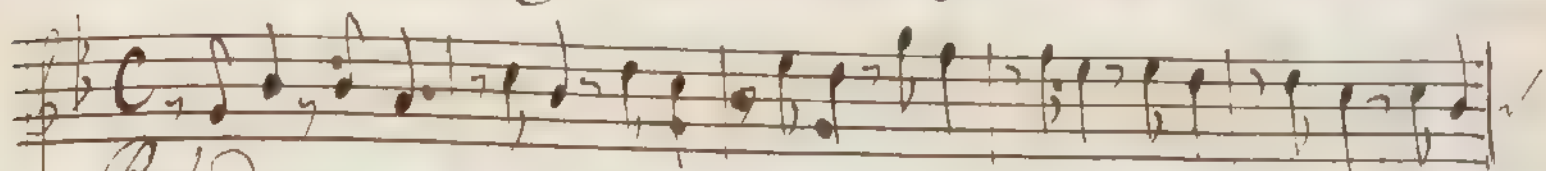




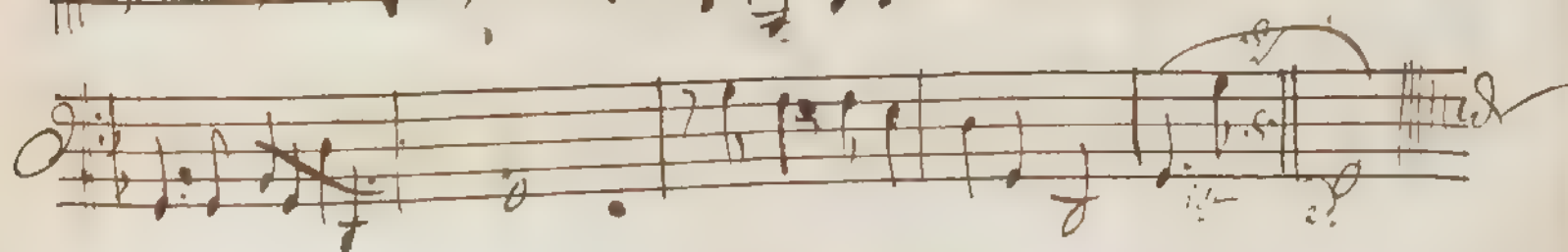
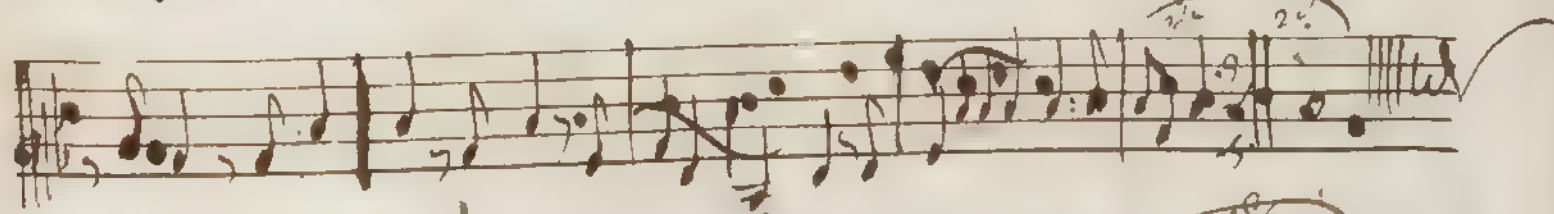
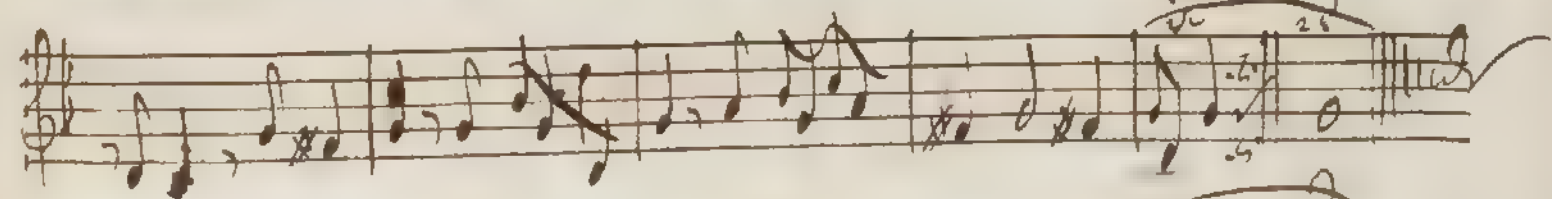
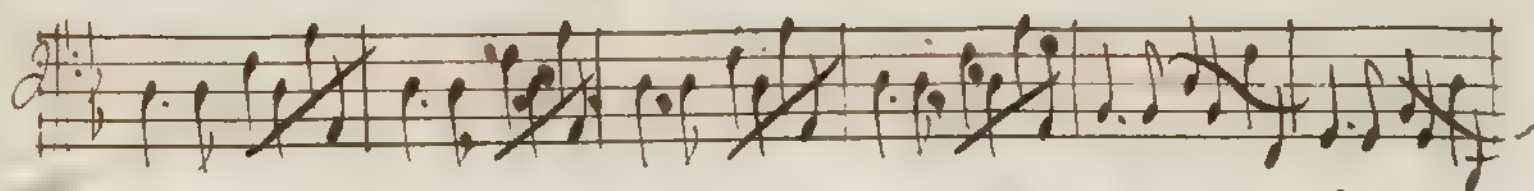
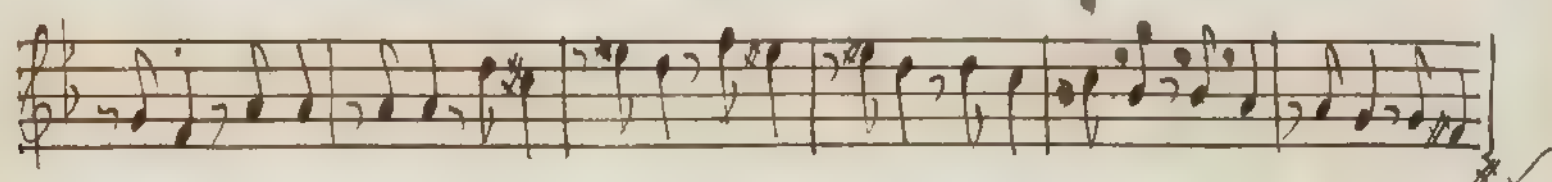
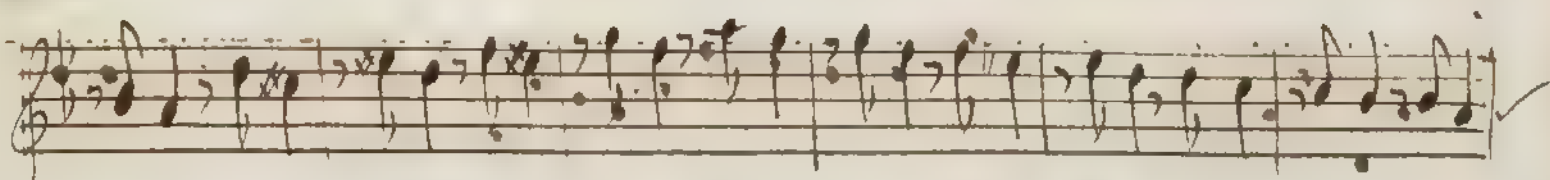
4.th act. Tune

This page contains a handwritten musical score for a 4th act tune. The score is written on 12 staves, organized into six systems of two staves each. The notation is in brown ink on aged paper. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music is written in a style characteristic of 18th or 19th-century manuscript notation, with many beamed sixteenth and thirty-second notes. The subsequent staves continue the melody and accompaniment, with some staves using different clefs (alto and bass). The piece concludes with a double bar line and a final note on the last staff.

Music in the 5th act. -



Prelude



Tune.

Thrice happy Thrice happy

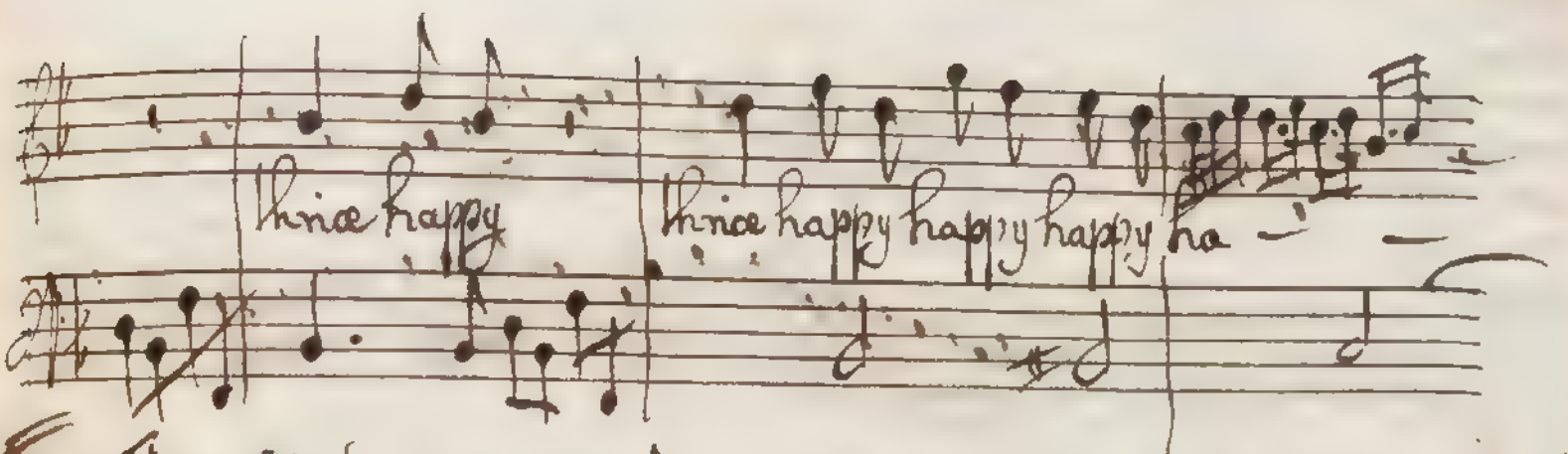
Thrice happy happy happy lovers May you be for ever ever

ever ever free May you be for ever ever ever ever free from the tor-

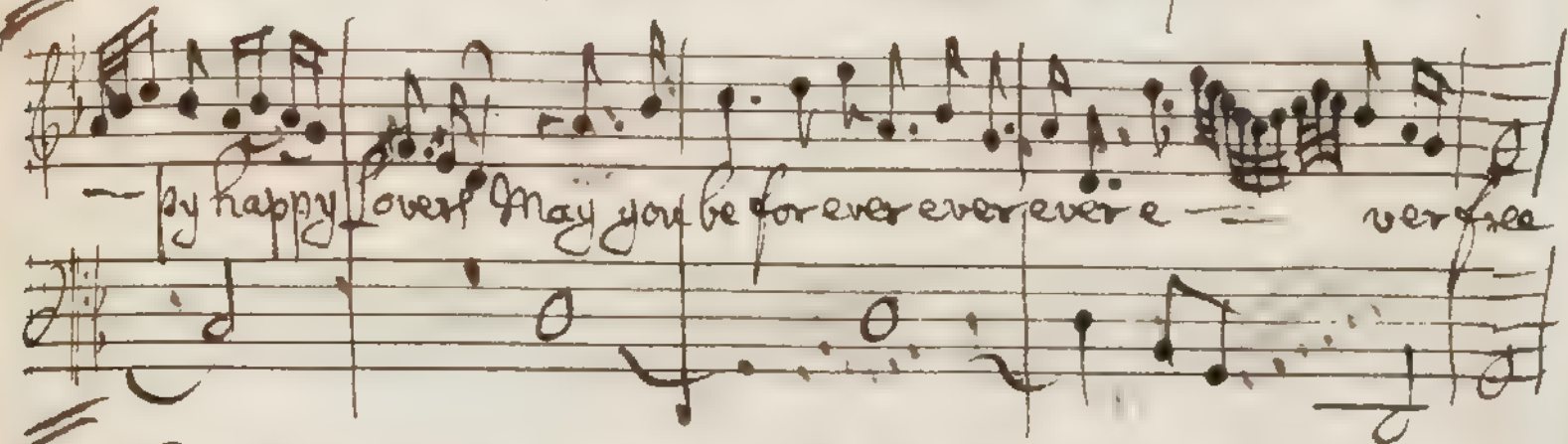
-men - - - ting Devil Jealousie from all the

anxious care - - - and strife - - - that at -

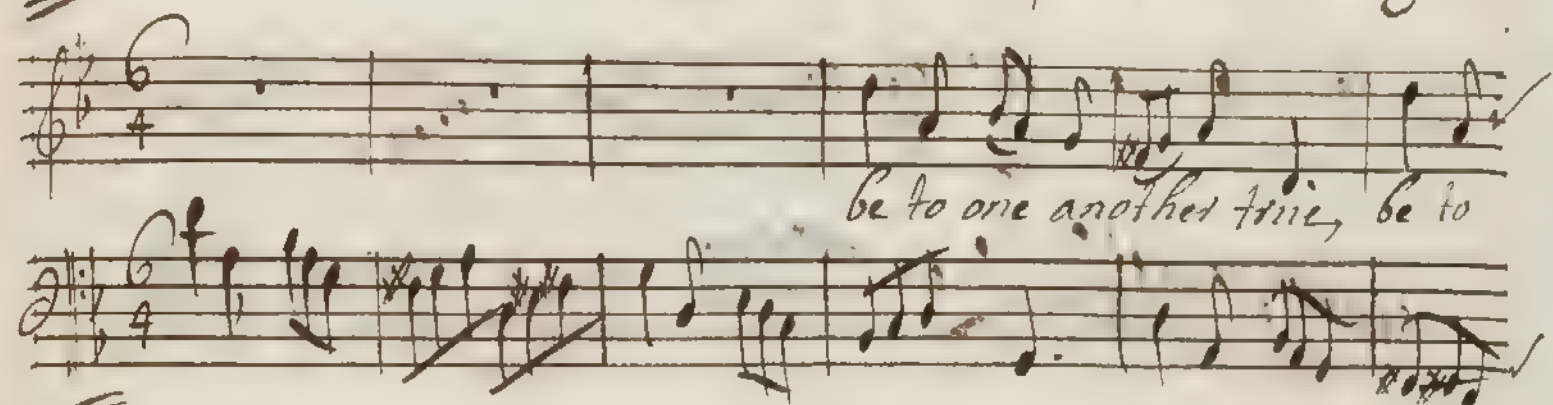
-tends - - - a married life Thrice happy



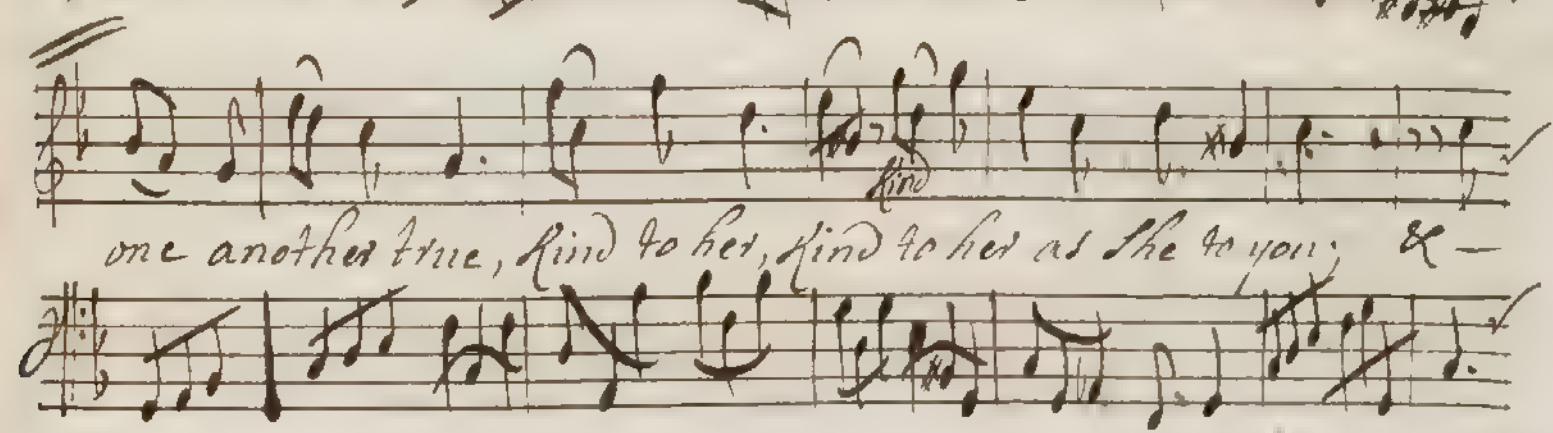
Thrice happy Thrice happy happy happy ha



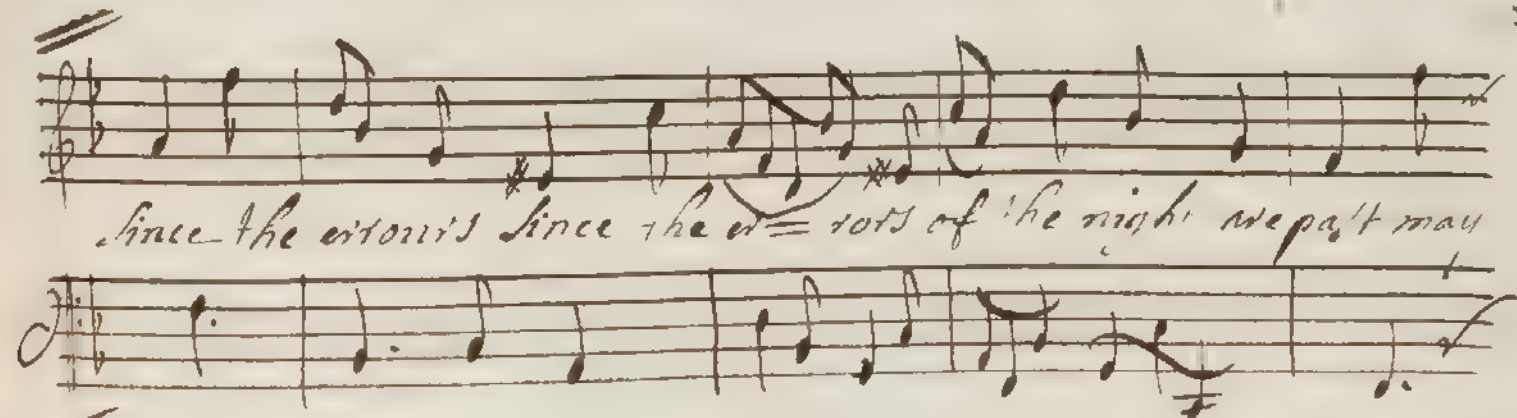
— by happy lovers May you be for ever ever ever e very free



be to one another true, be to one another true, kind to her, kind to her as she to you; &



since the dawn's since the d=rots of the night we part may he be ever may be be ever may be be



he be ever may be be ever may be be may be be



may be be may be be

ever e = ner Cons = tant the be e = ner the be e = ner

e = ner ever chaff. may he be ever e = ner

Cons = tant the be e = ner the be e = ner e = ner

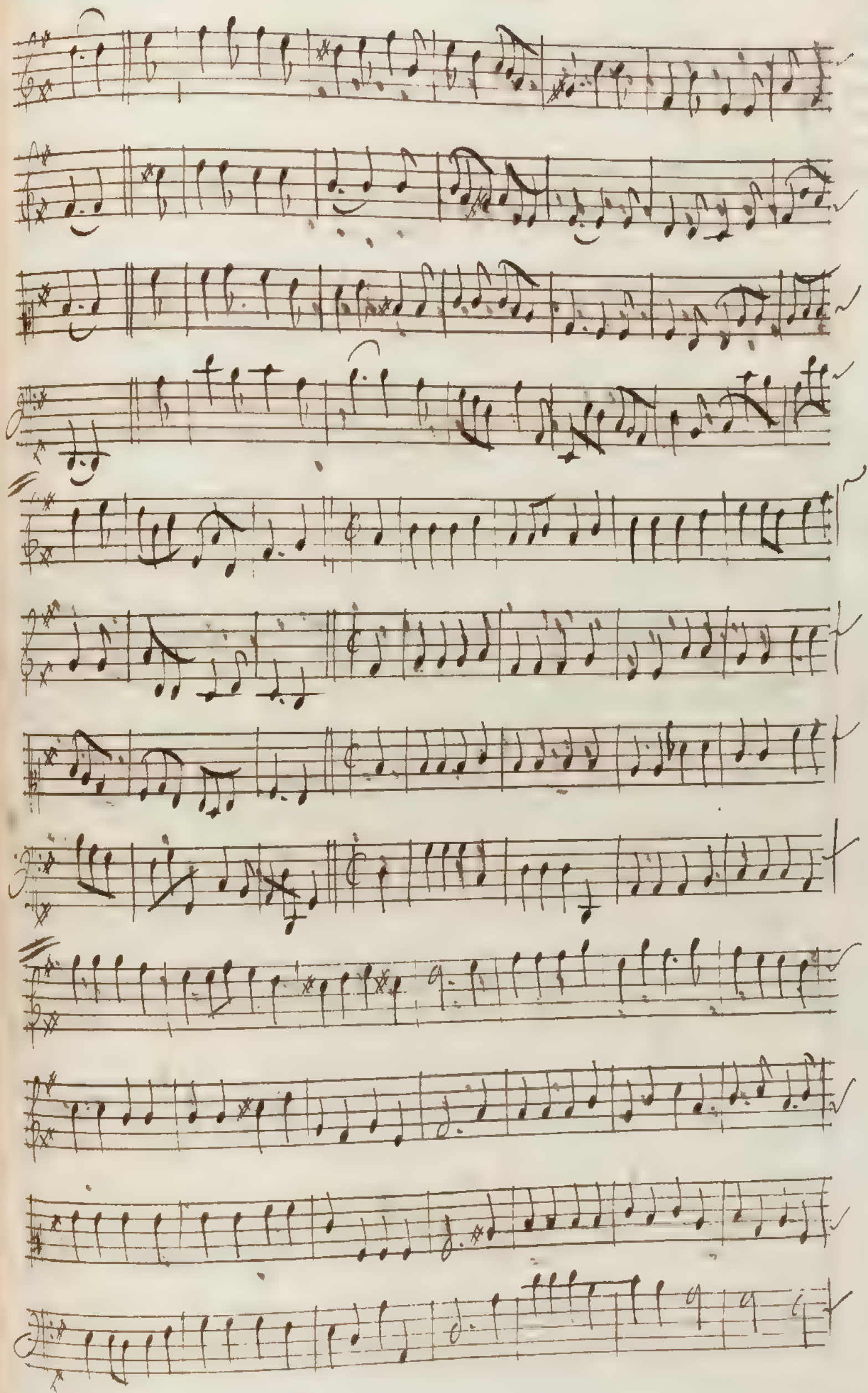
ever chaff. -

in Dance. —

The image shows a handwritten musical score on aged paper. The score consists of 12 staves of music. The notation is in a cursive, handwritten style, typical of 18th or 19th-century manuscripts. The first staff begins with a treble clef and a key signature of one flat (B-flat). The word "Dance" is written in a cursive script above the second staff. The music features a variety of note values, including eighth and sixteenth notes, as well as rests. There are also some decorative flourishes and slurs. The paper is slightly discolored and shows signs of age.

A handwritten musical score on aged paper, featuring ten staves of music. The notation is in a historical style, likely 18th or 19th century. The first nine staves are organized into three systems of three staves each, with double bar lines separating the systems. The first staff of the first system begins with a treble clef and a key signature of one flat. The music consists of various note values, including eighth and sixteenth notes, often beamed together, and rests. The tenth staff, which begins the section titled 'Monkey's Dance', is written in a different clef (likely alto or bass) and includes a time signature of 6/8. The handwriting is fluid and characteristic of the period.

Monkey's Dance..



Handwritten musical notation on four staves. The notation includes various notes, rests, and dynamic markings such as *f* and *sf*. The staves are arranged vertically, with the first staff at the top and the fourth at the bottom of this section.

Handwritten musical notation on a single staff, consisting of several notes and rests.

Handwritten musical notation on a single staff, featuring a series of notes and rests.

Trumpets & Horns -

Handwritten musical notation on a single staff, with notes and rests.

Handwritten musical notation on a single staff, with notes and rests.

Violins

Handwritten musical notation on a single staff, with notes and rests.

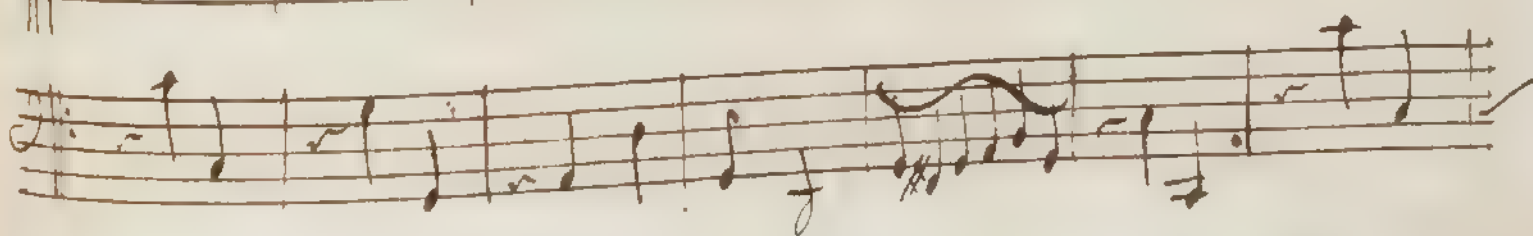
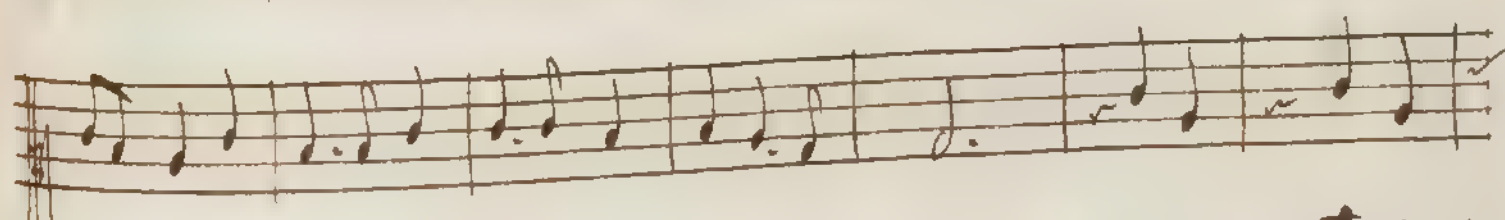
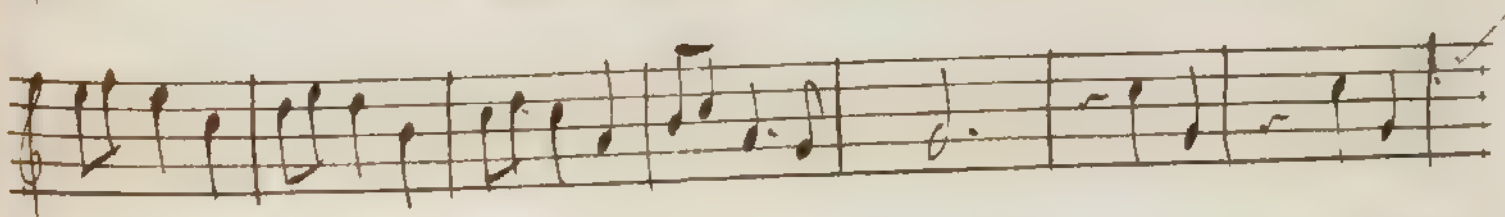
Handwritten musical notation on a single staff, with notes and rests.

Handwritten musical notation on a single staff, with notes and rests.

Handwritten musical notation on a single staff, consisting of several notes and rests.

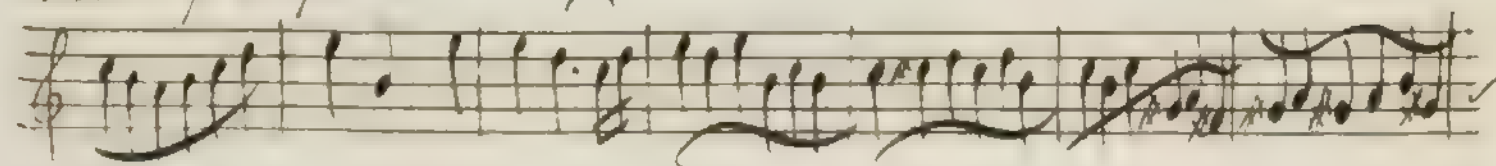


violins only. —





flautboys only. —



End with the first strain,
So goes on —

Page 11 Vol. 2 of the Britannicus.

Trump sett. —

Thus, thus, thus, thus, & glo = =

== = = = my world at first began to shine Thus

Handwritten musical score for a hymn, featuring ten staves of music. The lyrics are written below the staves:

thus thus, thus - he a, oo = = = = my voice at first began in -

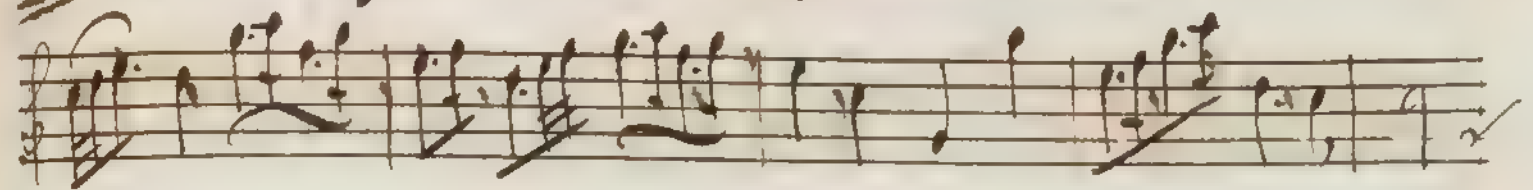
shine & from the pow'r = Divine

& from the pow'r Divine a glory round = = = a glory -

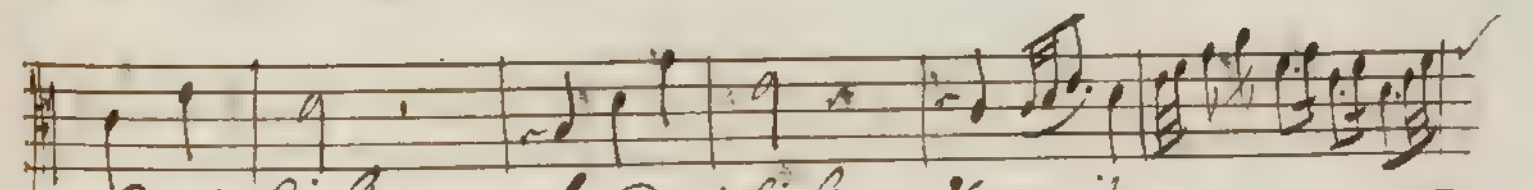
round = = = about it hush! = = = = =



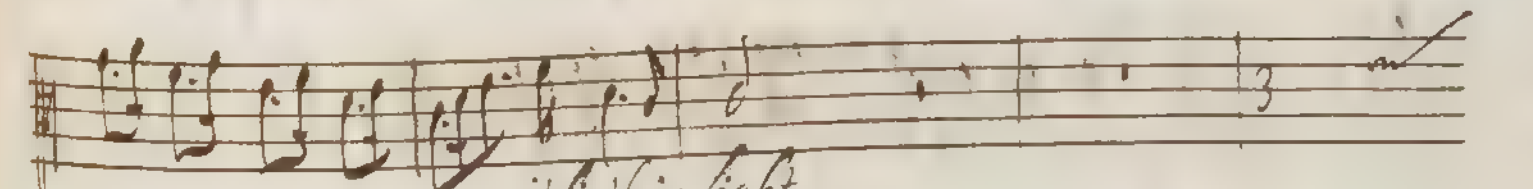
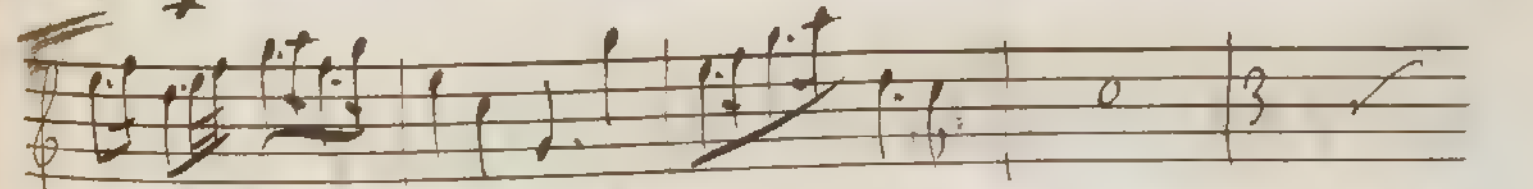
wich made it bright wch made it bright & gave it



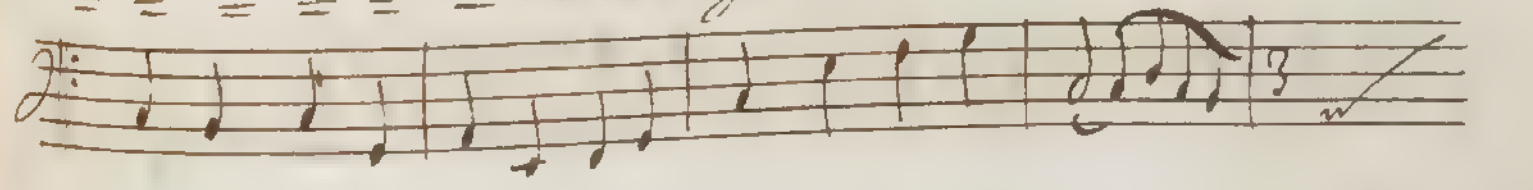
gave = = = = = it birth in light wich



made it bright wch made it bright & gave it gave = = =



= = = = = it birth in light





Violins



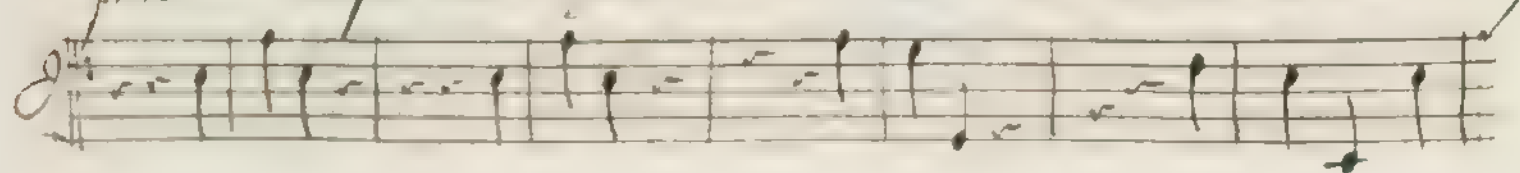
Then then were all mind as pure as once as those

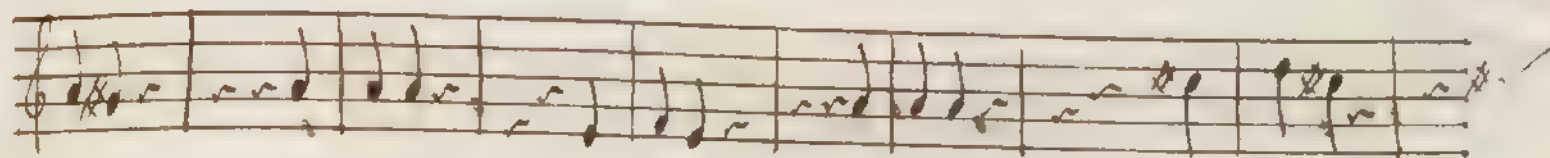


the = = = = rial Steams then, then were all mind as

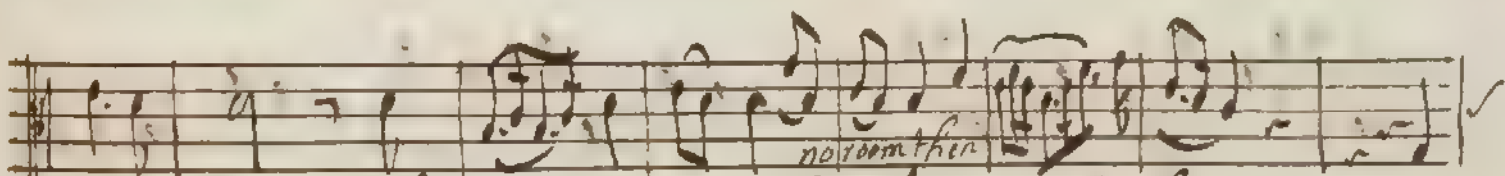


pure as pure as those = = = = rial Steams

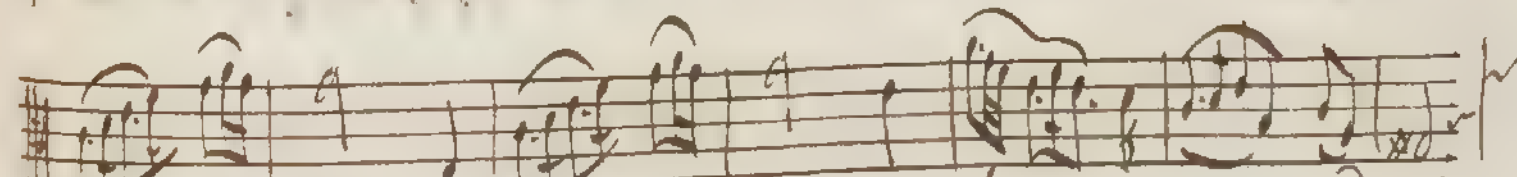




in Innocence secure, In Innocence secure not sub- = -ject

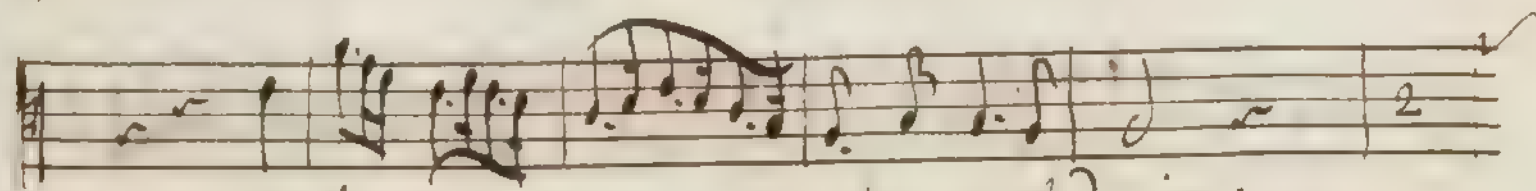


to extremes, there was no room then for emp = ty fame no —

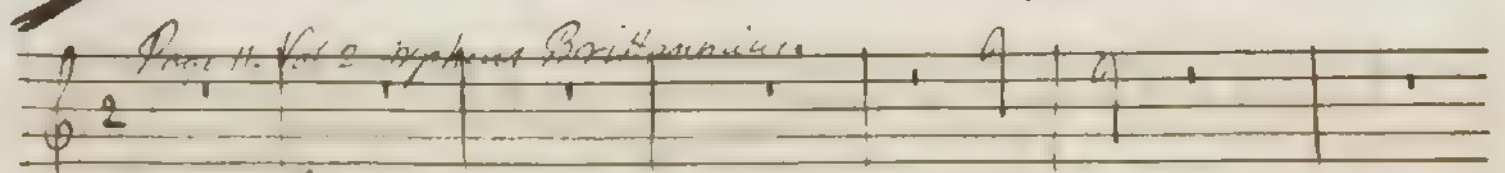


Cause for Pride, no Cause for pride, ambi- = tion war = ted aim

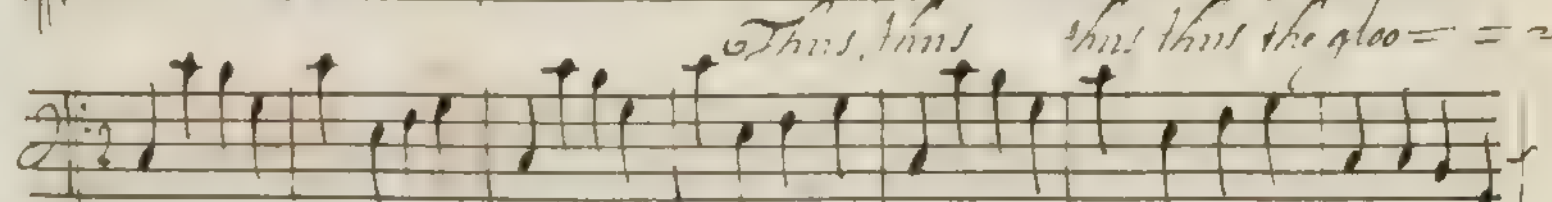




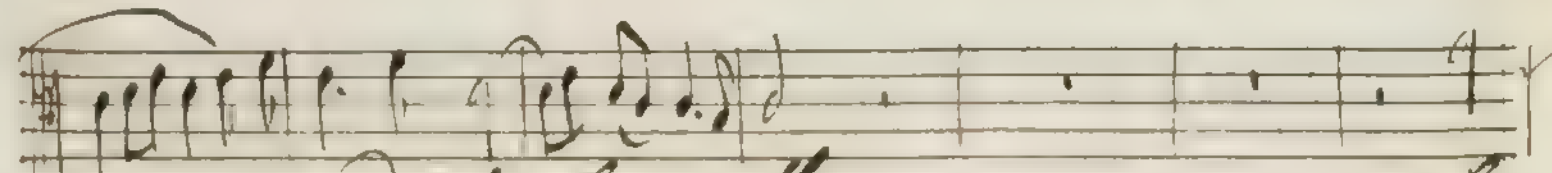
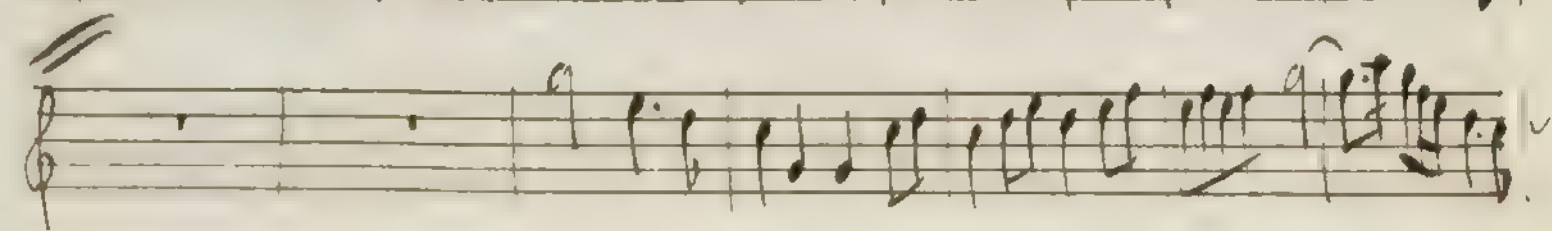
Ambi = = = = tion wanted aim; -



Trumpet. -



Thus, thus thus thus the gloo = = =



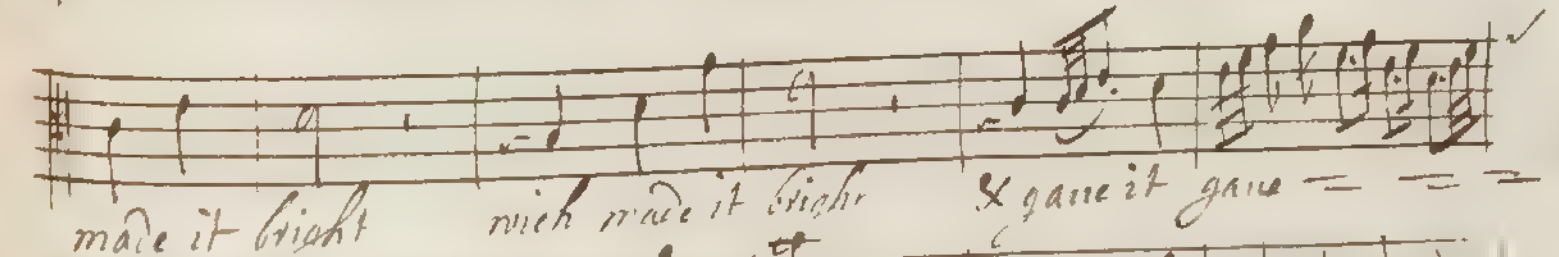
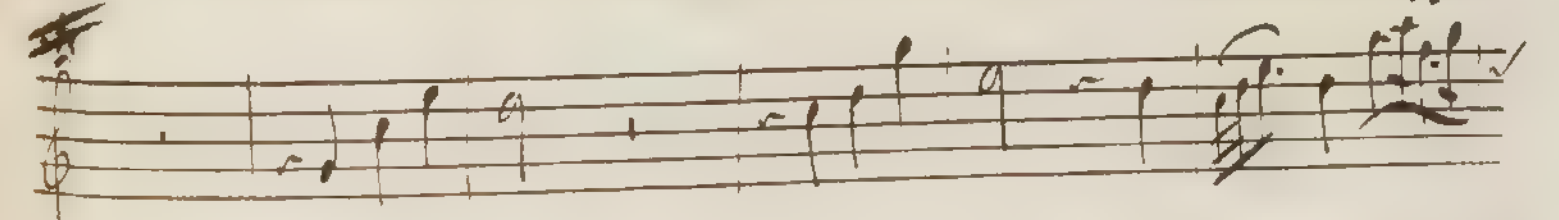
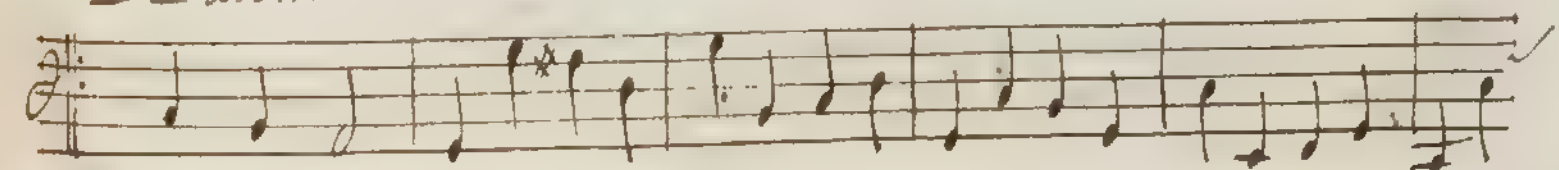
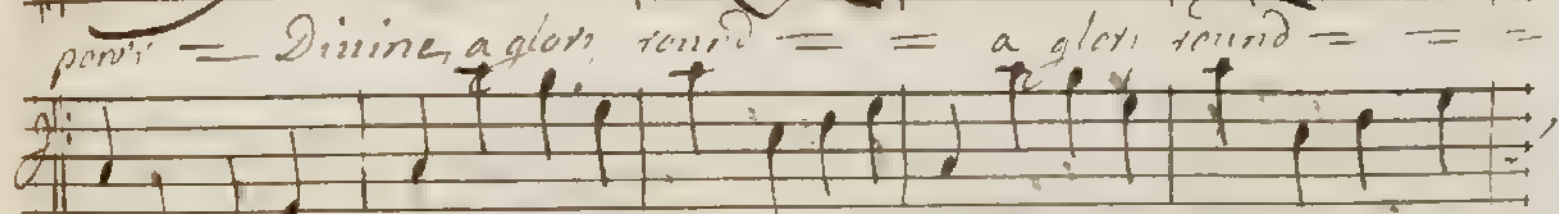
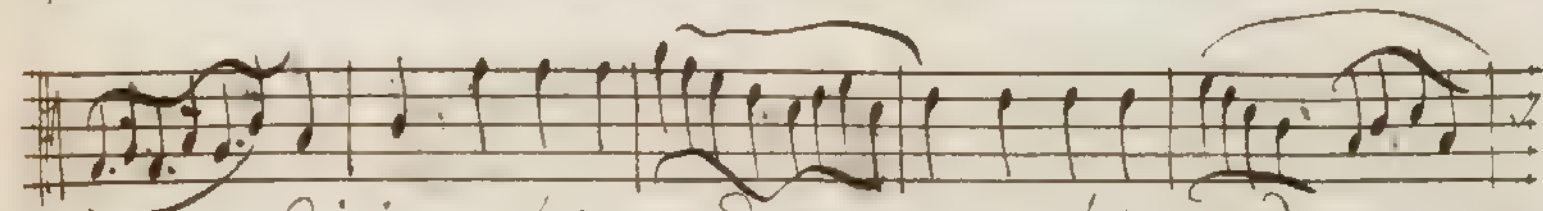
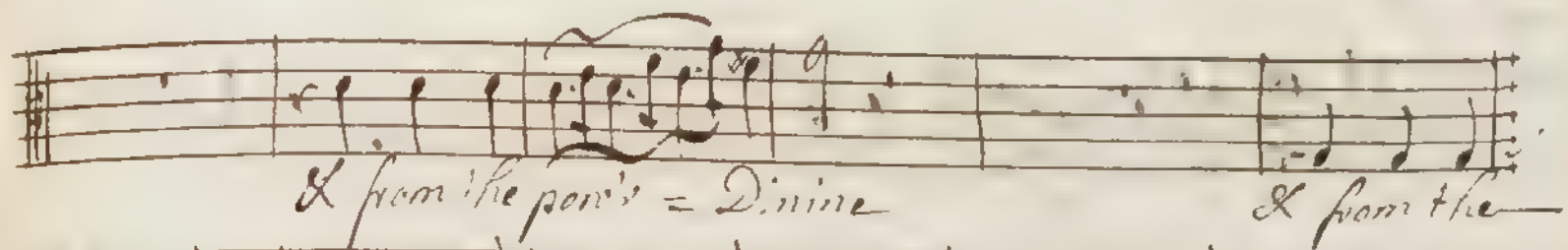
= = = my world at first began to shine

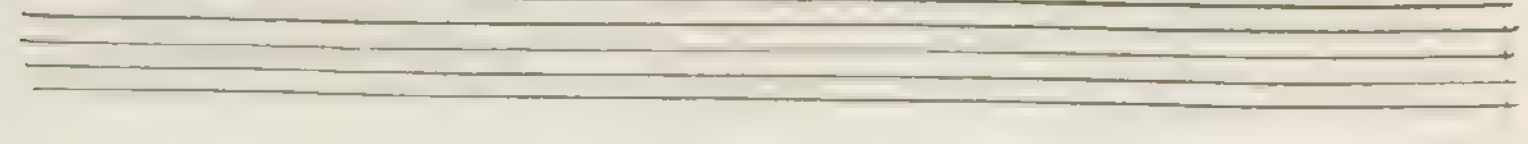
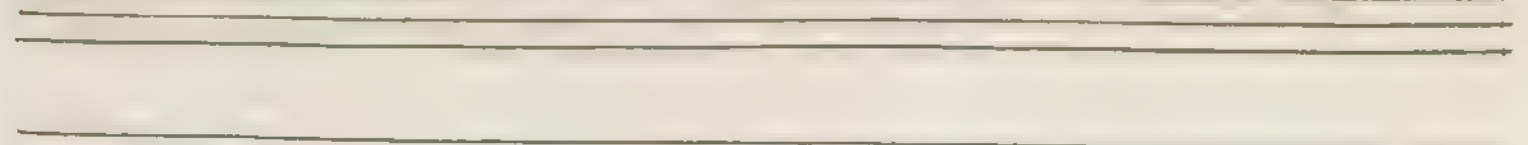
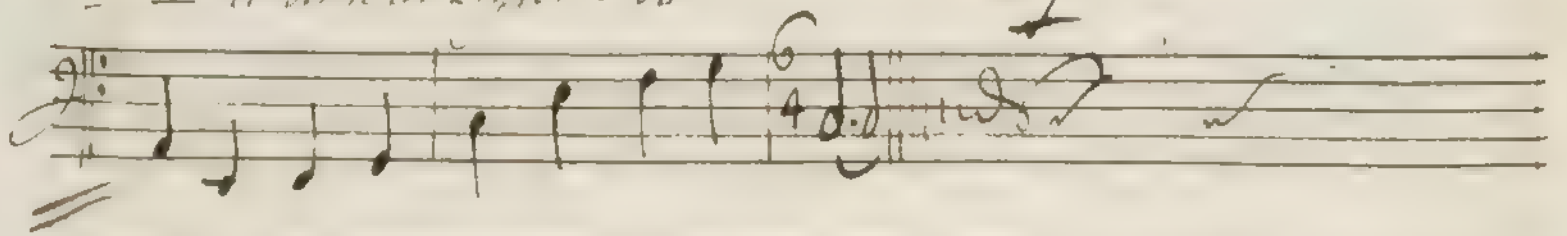
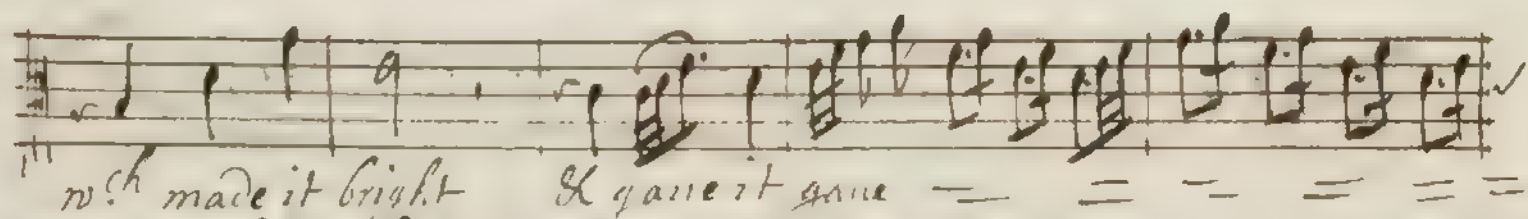
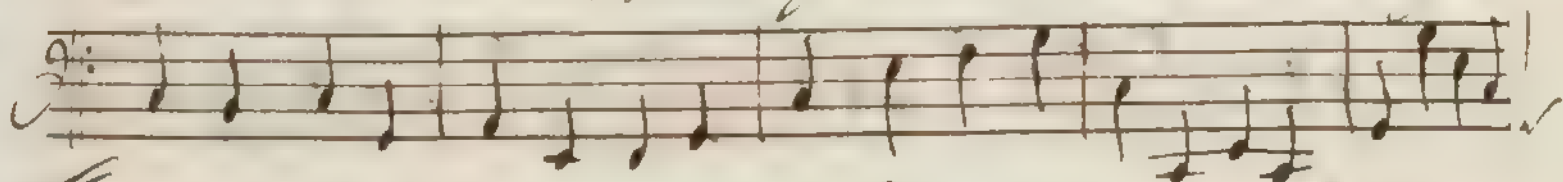
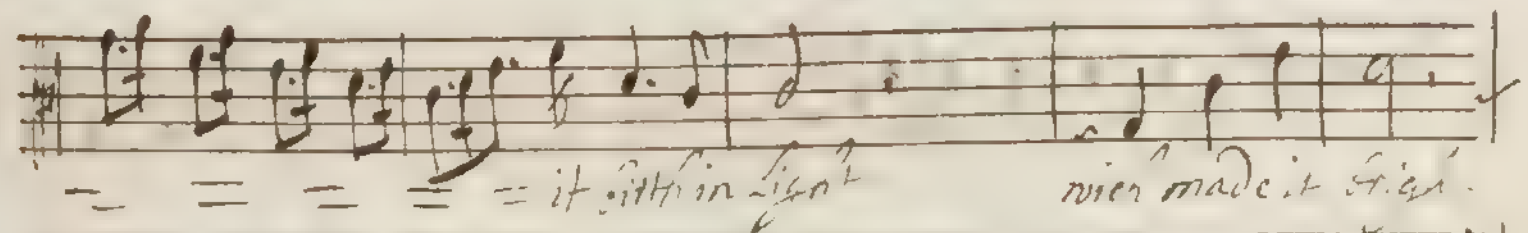
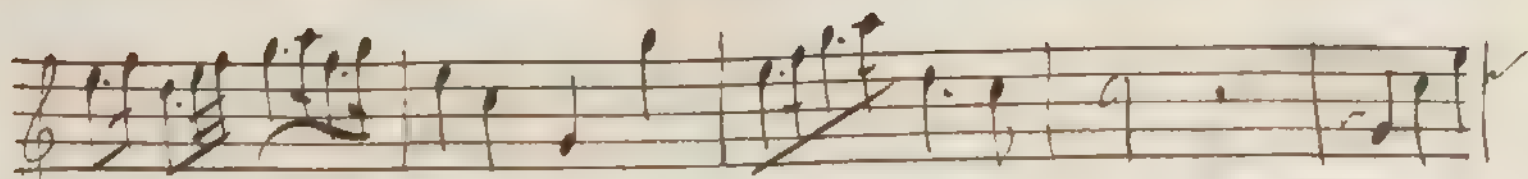
Thus

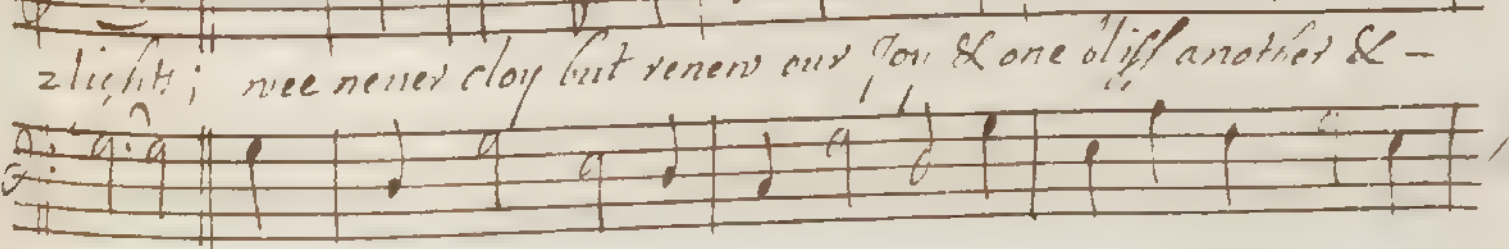
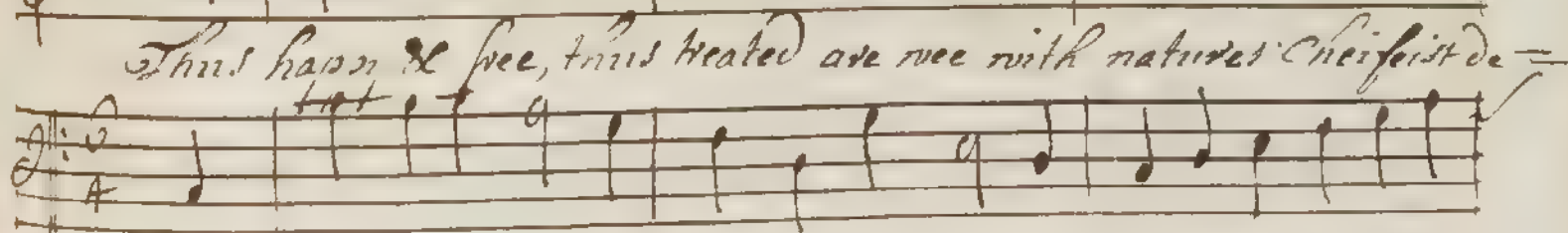
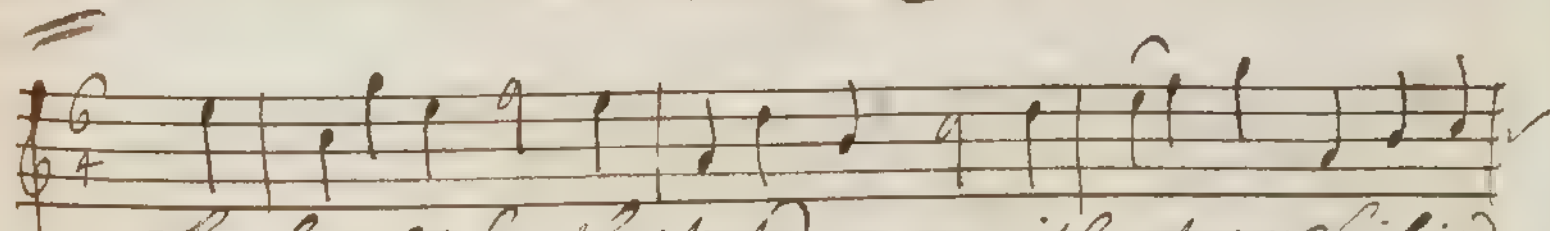
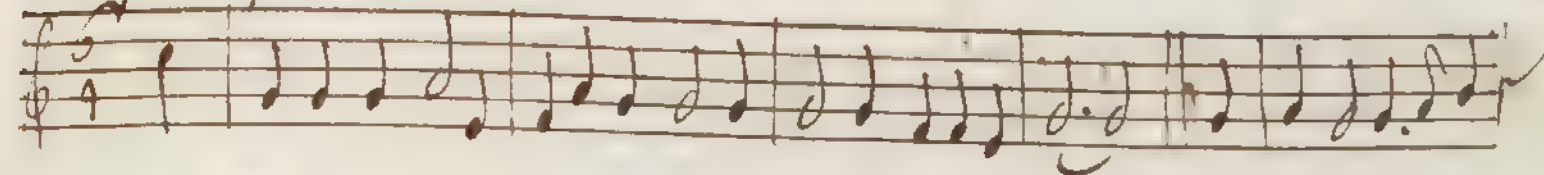


thus thus thus I see = = = my world at first = began to shine -









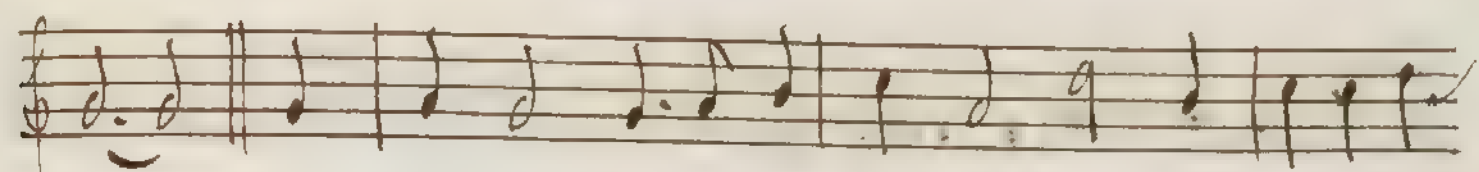
one kiss another invites.

Thus wildly we sing, thus freely we give what heav'n has free, be-

Thus wild we sing, thus freely we give what heav'n has free, be-

Thus wild we sing, thus freely we give what heav'n has free, be-

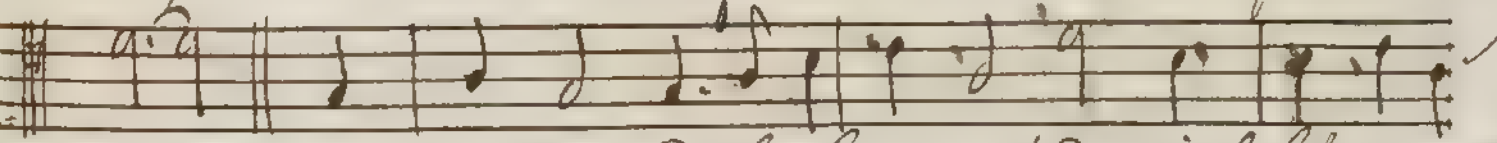
Thus wild we sing, thus freely we give what heav'n has free, be-



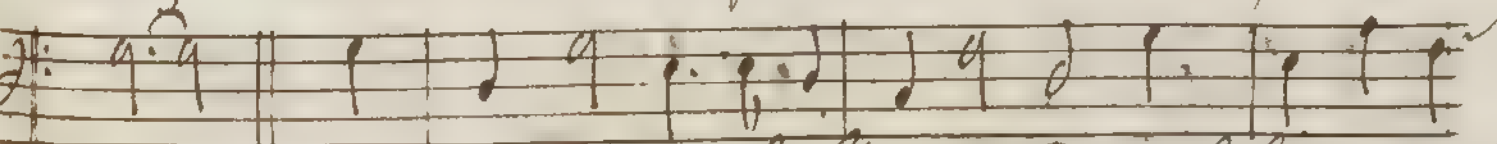
= ten; wee were not made for labour, or trade wick fools on each —



= ten; wee were not made for labour or trade wick fools on each —



= ten; wee were not made for labour or trade wick fools on each —



= ten; wee were not made for labour or trade wick fools on each —





other wien' fools on each other's nose. —



other wien' fools on each other's nose. —

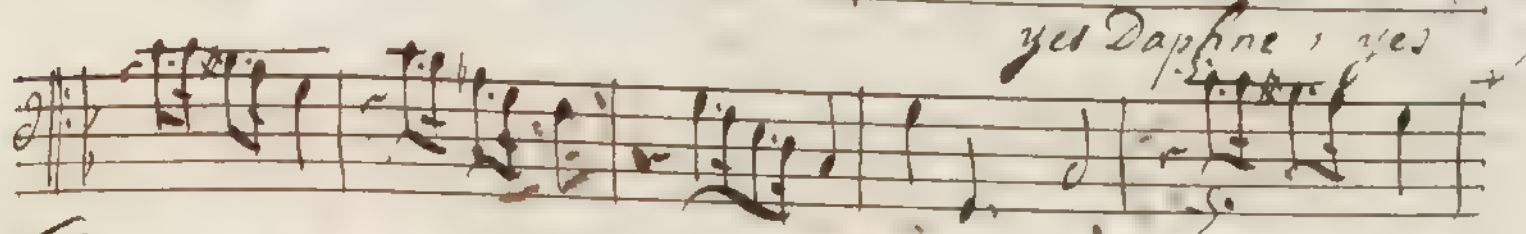
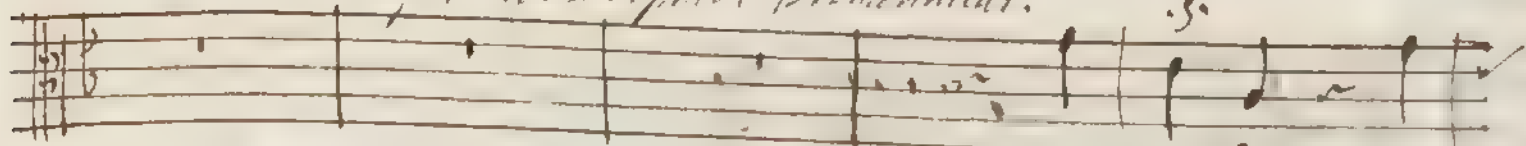


other wien' fools on each other's nose. —

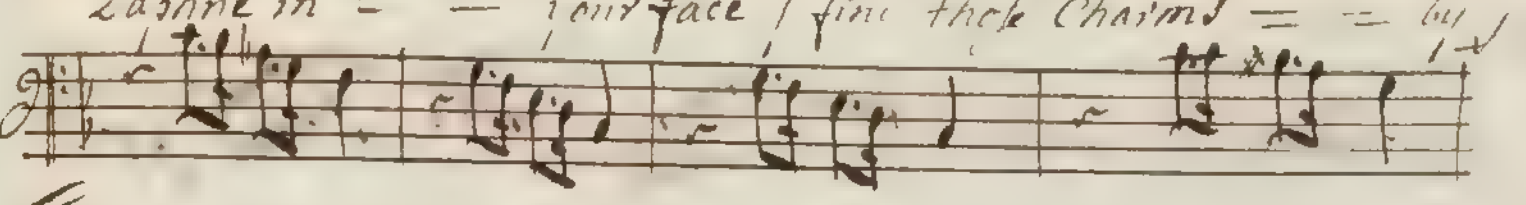
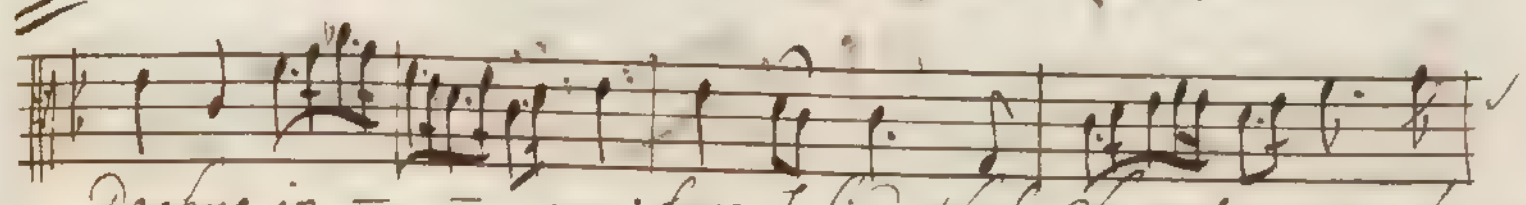


other wien' fools on each other's nose. —

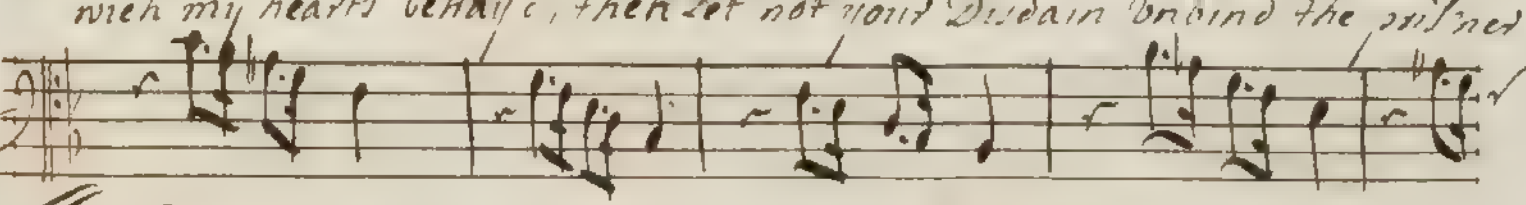




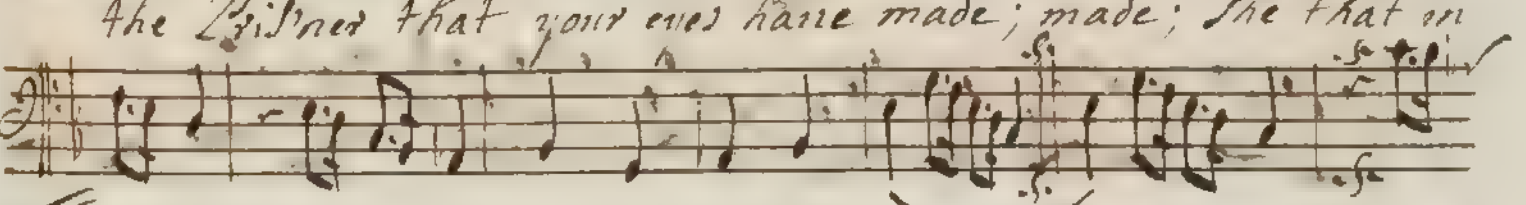
yes Daphne, yes



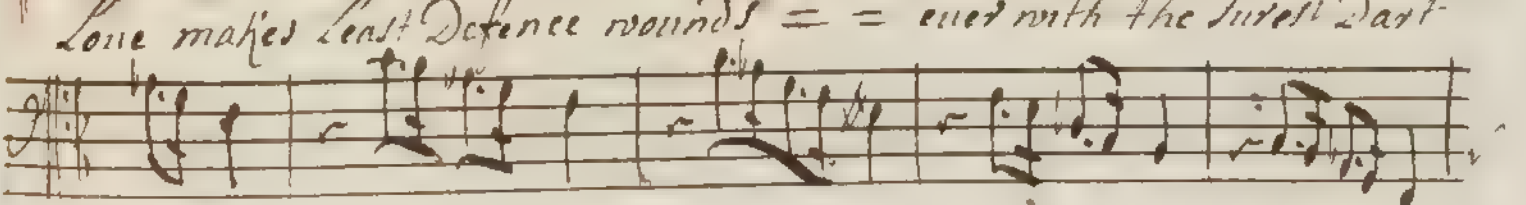
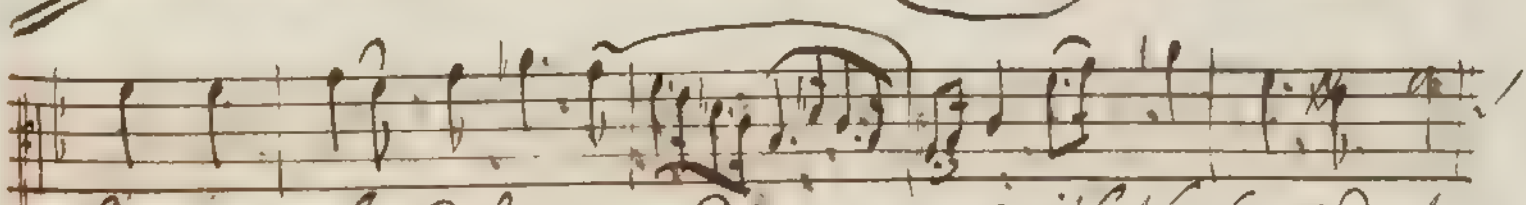
Daphne in = = your face I find those Charms = = by



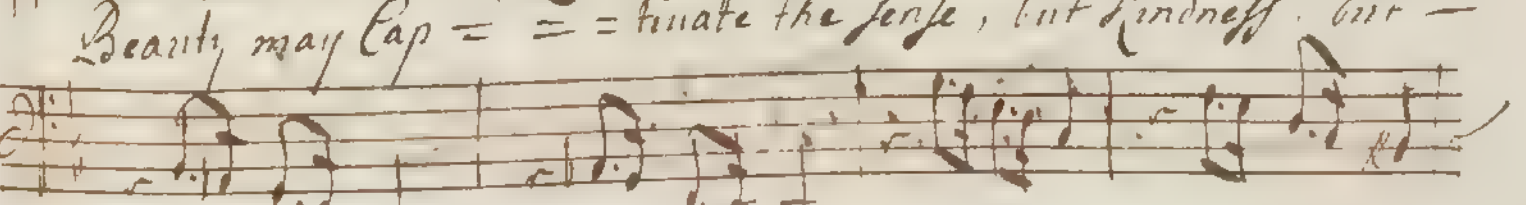
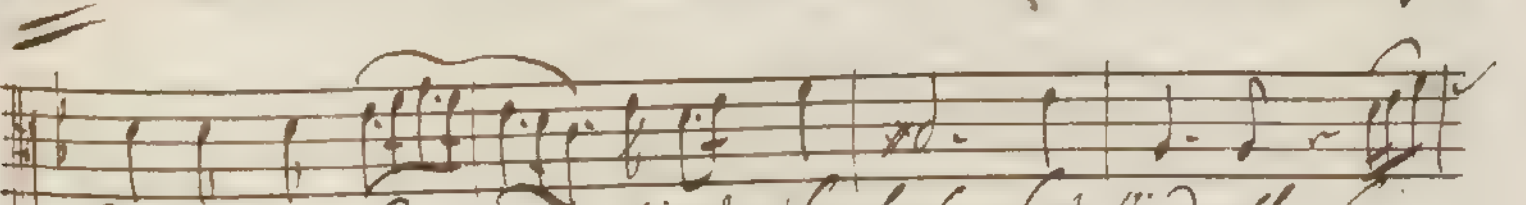
wich my hearts betray'd, then let not your Disdain unbind the prisoner



the Prisoner that your eyes have made; made; she that in

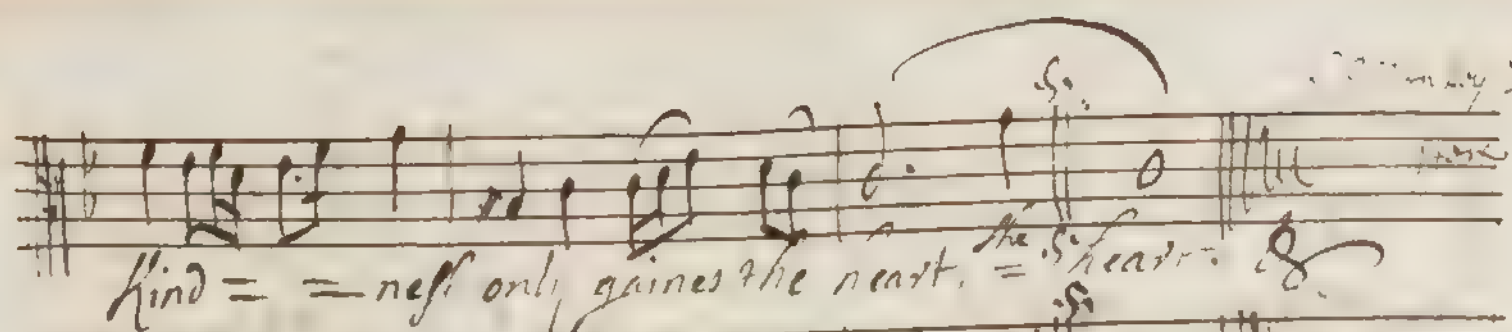


Love makes Least Defence wounds = = ever with the surest Dart



Beauty may Cap = = tivate the sense, but Kindness, but -

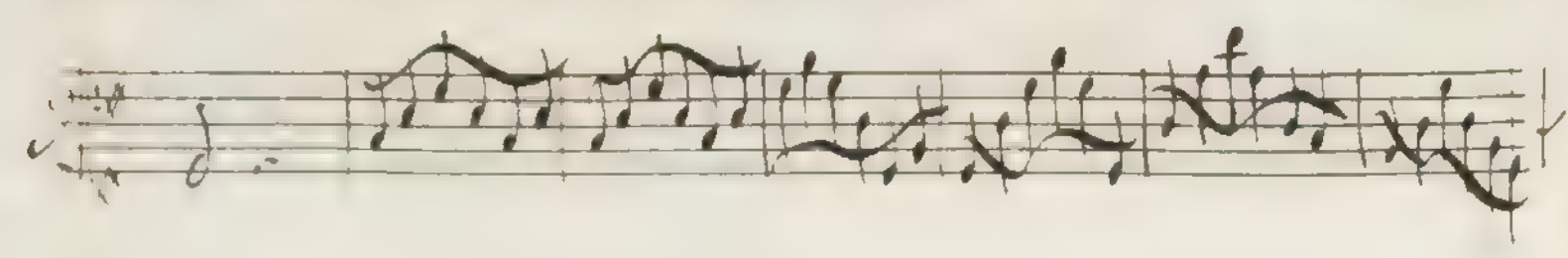
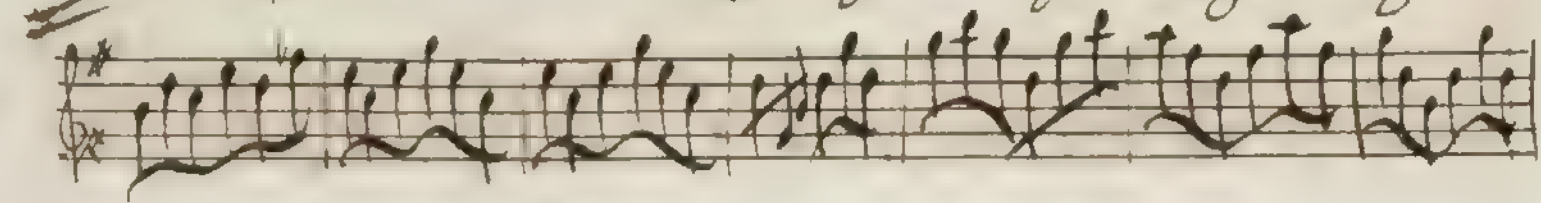
Hand = nest only, gains the heart. *the heart*



Prehude



1. Vol. 2. Opheus Britannicus

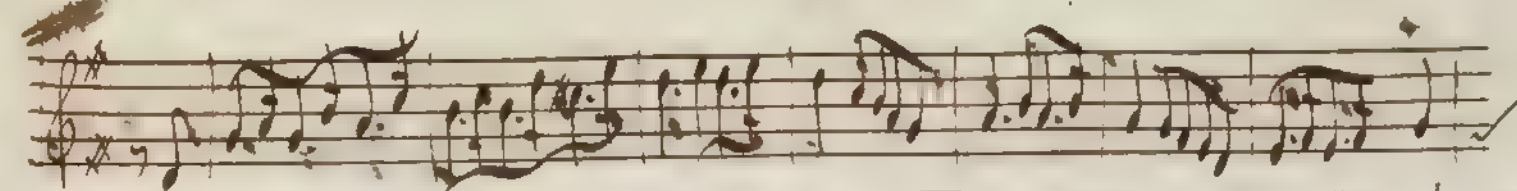




Woman- hark hark how all things in



one sound = = = = = rejoice, rejoice rejoice = = =



rejoice = = = = = = = = = = = = = = = = =



= rejoice hark hark how all things in one sound = = = = =



Handwritten musical score on ten staves. The notation includes treble and bass clefs, a key signature of one sharp (F#), and various musical symbols such as notes, rests, and beams. The lyrics are written in French and English.

reioice reioice Reioice = = reioice = = =

reioice;

& the world seems to have one voice, the world seems to have one

voice = = = = = = = = = to

have one voice, hark, hark how all things in on loud = =

reioice, reioice reioice = = = reioice

joyce

rejoice, rejoice

rejoice

Page 10 Vol. 2. *rejoice Britannicus.*

Trumpett.

rejoice

hark hark the Echoing air a Tri

Handwritten musical score on ten staves, featuring treble and bass clefs, notes, rests, and lyrics. The lyrics are written in a cursive script and include the following phrases:

== umph sing! hark! Eccoing air a Tri == == == umph

sing! a Tri == == == == == umph, a Tri == ==

== == umph Triumph sing! == == a Tri == == == umph -

Triump sing! hark, hark the Eccoing air a Tri == == == umph -

sing! hark the Eccoing air a Tri == == == == == umph -

sing! a Tri == == == == == umph a Tri == ==

Handwritten musical notation on a five-line staff, featuring treble and bass clefs, a key signature of one flat, and a 2/4 time signature. The notation includes various note values, rests, and bar lines. Below the staff, the lyrics "trump triumph sings" are written in a decorative, calligraphic script.

Handwritten musical notation on a five-line staff, featuring treble and bass clefs, a key signature of one flat, and a 2/4 time signature. The notation includes various note values, rests, and bar lines. Below the staff, the lyrics "trump triumph sings & all around & all ar" are written in a decorative, calligraphic script.

Handwritten musical notation on a five-line staff, featuring treble and bass clefs, a key signature of one flat, and a 2/4 time signature. The notation includes various note values, rests, and bar lines. Below the staff, the lyrics "round Pleas'd = Cupids clap their wings clap. 1. Clap their wings pleas'd =

Handwritten musical notation on a five-line staff, featuring treble and bass clefs, a key signature of one flat, and a 2/4 time signature. The notation includes various note values, rests, and bar lines. Below the staff, the lyrics "Cupids clap their wings, & all around & all ar" are written in a decorative, calligraphic script.

Handwritten musical notation on a five-line staff, featuring treble and bass clefs, a key signature of one flat, and a 2/4 time signature. The notation includes various note values, rests, and bar lines. Below the staff, the lyrics "round Pleas'd = = = Cupids clap clap clap clap clap their wings clap 1." are written in a decorative, calligraphic script.

Handwritten musical notation on a five-line staff, featuring treble and bass clefs, a key signature of one flat, and a 2/4 time signature. The notation includes various note values, rests, and bar lines. Below the staff, the lyrics "clap clap clap 1. 1. their wings pleas'd = = = = = Cupids" are written in a decorative, calligraphic script.

1st 2nd
Clap their wings & all as - wings!

Chorus -

Trumpett

hark hark hark hark hark -

hark hark hark hark hark -

hark hark hark hark hark -

hark hark hark hark hark -

hark hark hark hark hark -

hark hark hark hark hark -

hark hark hark hark hark -

hark hark hark hark hark -

hark hark hark hark hark -

Sure the Dull god of marriage does not hear

weel rouse him weel rouse him

sure he does not does not hear weel rouse him weel

weel rouse him rouse him rouse him with a charm

weel rouse him weel rouse him rouse him with a charm Hymen

appear appear appear appear

appear appear appear appear

appear appear appear appear

appear appear appear appear

appear appear appear appear

appear appear appear appear

appear appear appear appear

appear appear appear appear

appear appear appear appear

Handwritten musical notation on two staves. The first staff begins with the lyrics "hear appear appear appear" and "Hymen Hymen appear appear". The second staff begins with "hear" and "appear appear appear appear Hymen appear appear".

Handwritten musical notation on two staves. The first staff is marked with a large "Cho" (Chorus) and contains several measures of music.

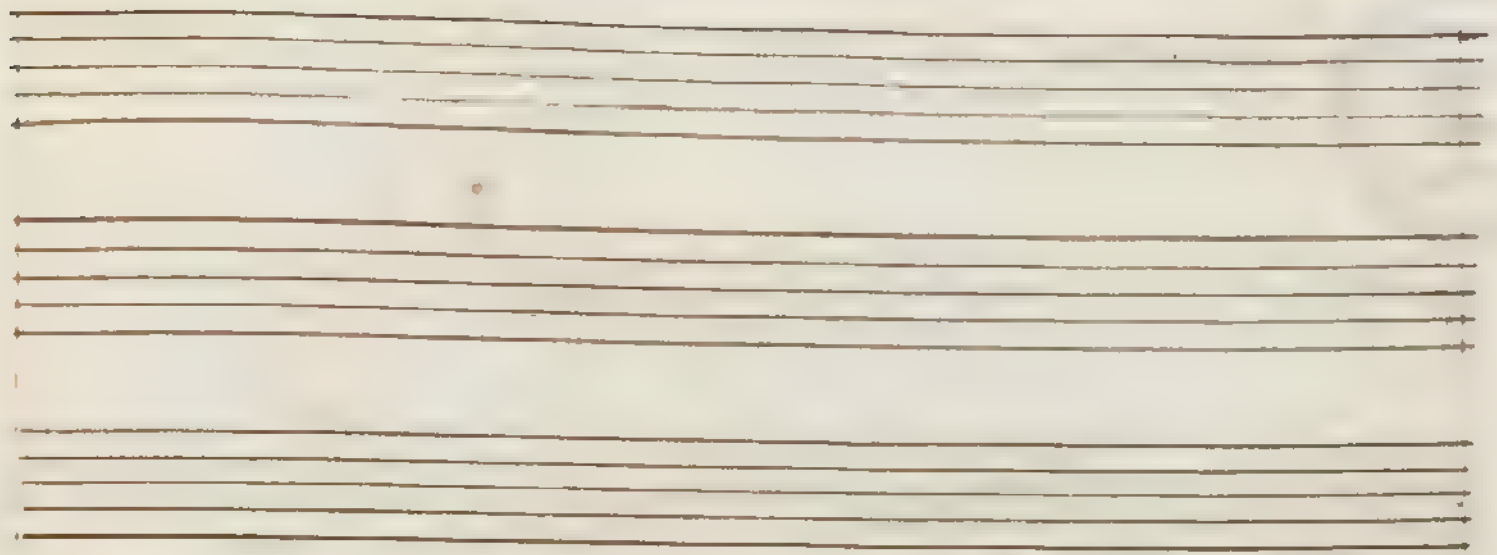
Handwritten musical notation on two staves. The first staff is marked with a large "Cho" (Chorus) and contains several measures of music.

Handwritten musical notation on two staves. The first staff contains the lyrics "hear appear" and "Hymen appear appear appear appear". The second staff contains the lyrics "hear appear Hymen appear appear appear appear".

Handwritten musical notation on two staves. The first staff contains the lyrics "Hymen Hymen" and "ap".

Handwritten musical notation on two staves. The first staff contains the lyrics "Hymen Hymen" and "ap".

Handwritten musical notation on two staves, mostly empty.

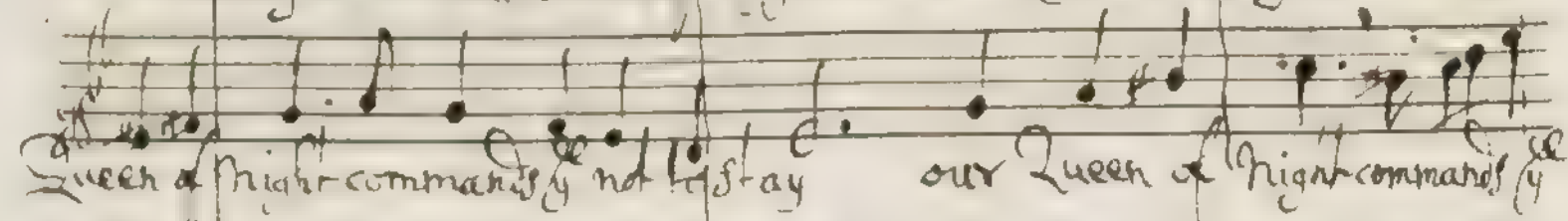
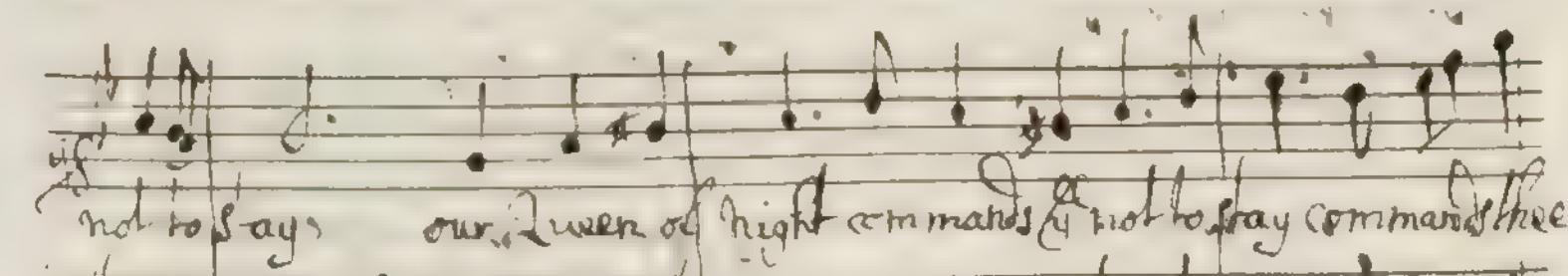
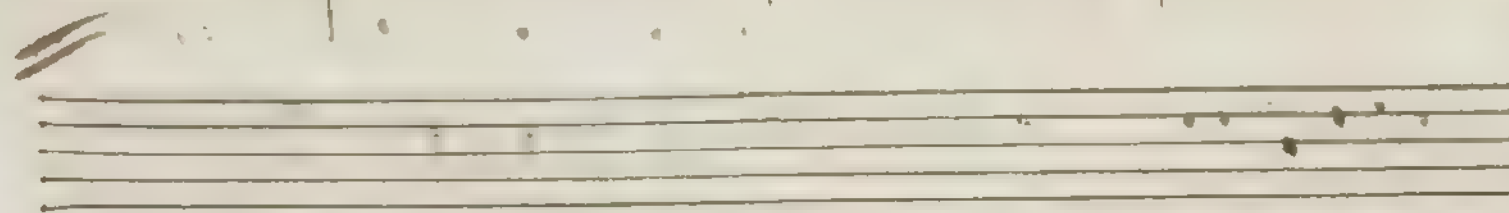
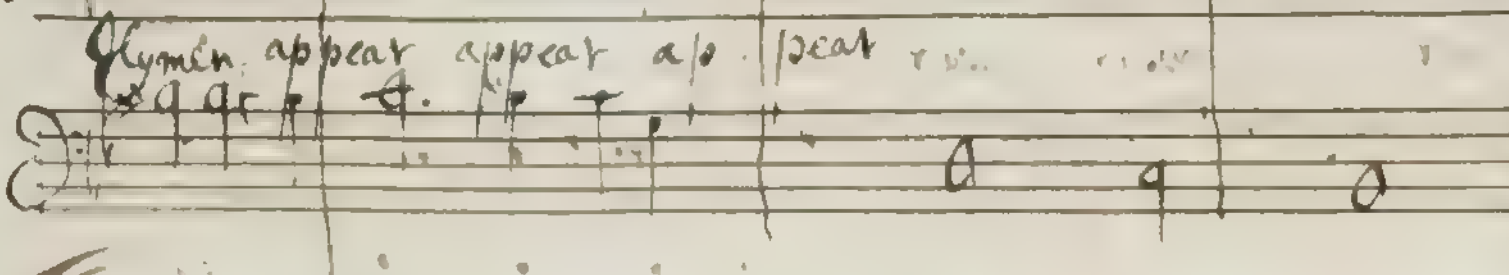
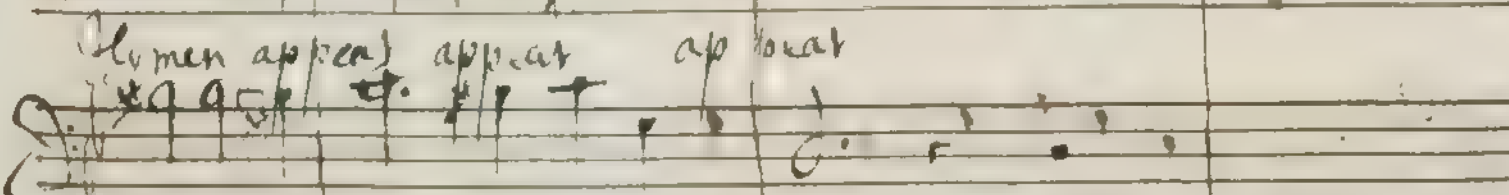
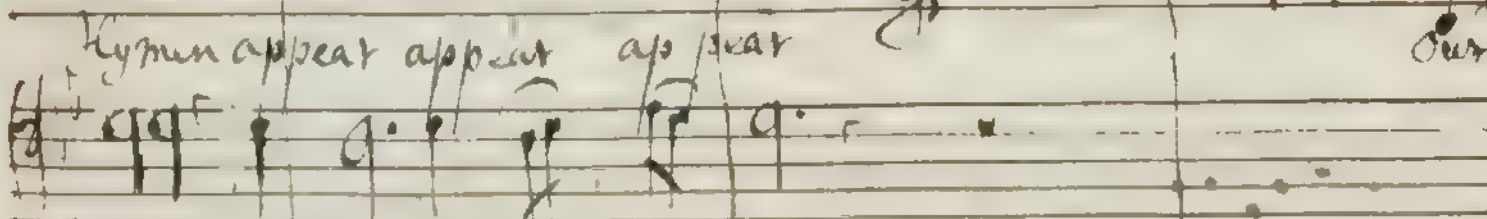
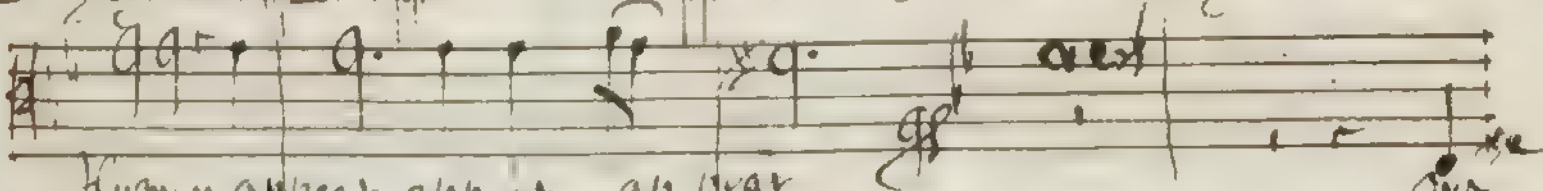
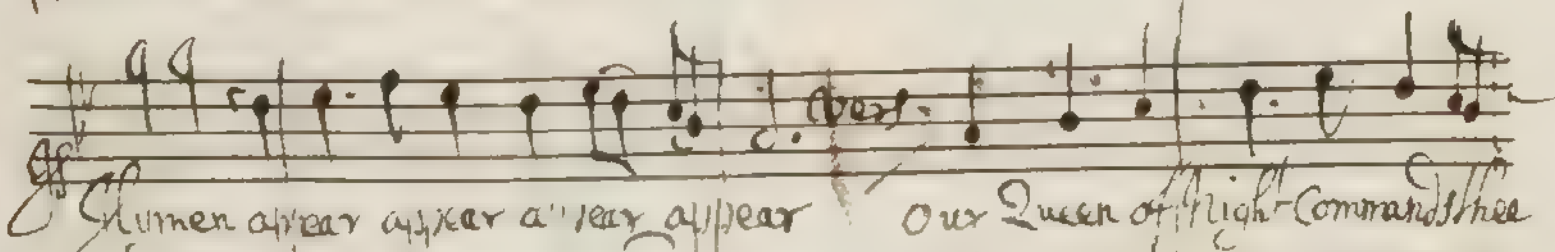
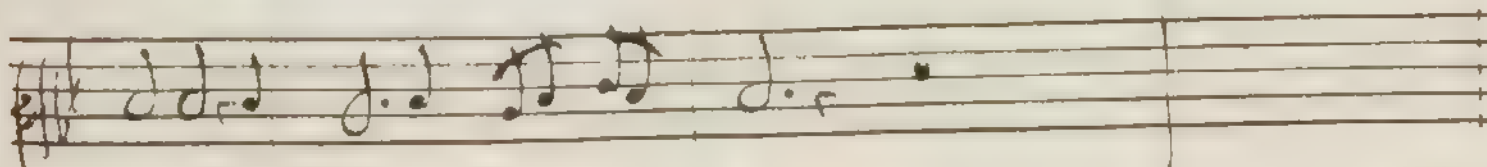


Handwritten musical notation on a staff with lyrics: *appear appear appear appear*. The notation includes a treble clef, a key signature of one sharp (F#), and various note values. There is a handwritten *ff* marking at the beginning.

Handwritten musical notation on a staff with lyrics: *Hymen ap-pear appear appear a-pear*. The notation includes a treble clef, a key signature of one sharp (F#), and various note values.

Handwritten musical notation on a staff with lyrics: *appear appear appear appear*. The notation includes a treble clef, a key signature of one sharp (F#), and various note values.





not to stay appear appear appear appear appear appear our Queen of night com=
not to stay appear appear appear appear appear appear o Queen of night com=
Dip

Handwritten musical notation on a single staff.

Handwritten musical notation on a single staff.

Handwritten musical notation on a single staff.

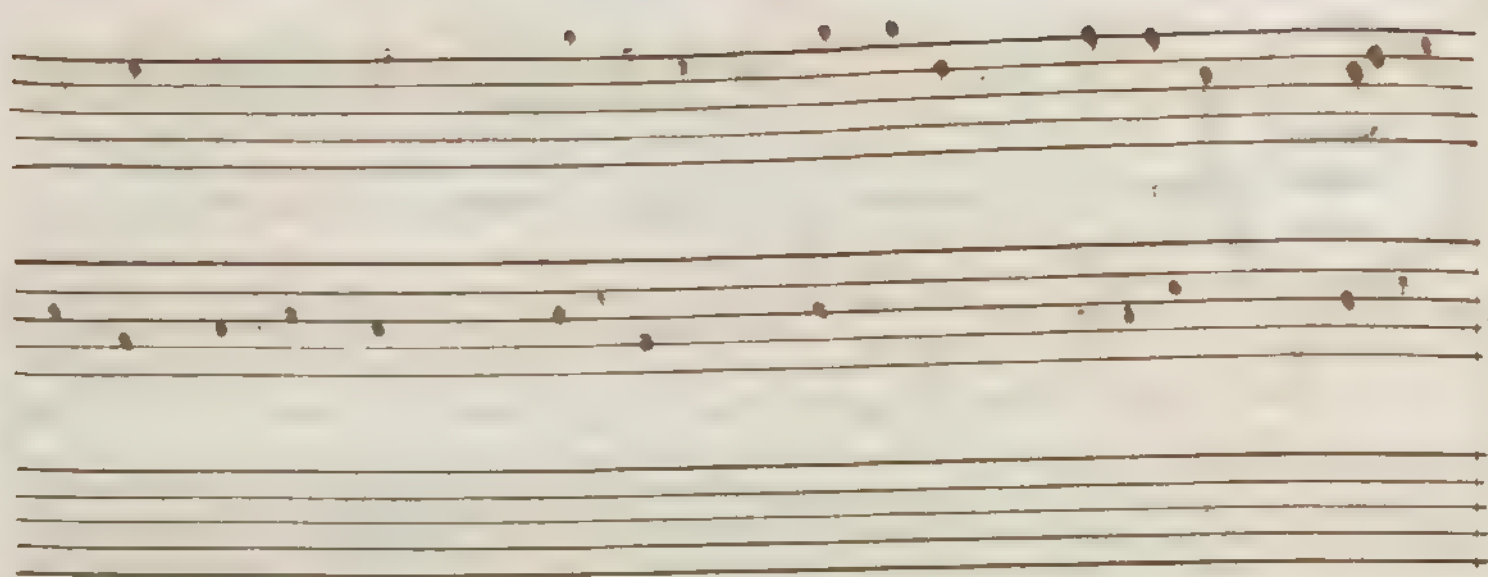
=mandy not to stay our Queen of night commands not to stay our Queen of
=mandy not to stay our Queen of night commands not to

our Queen of night commands not to stay

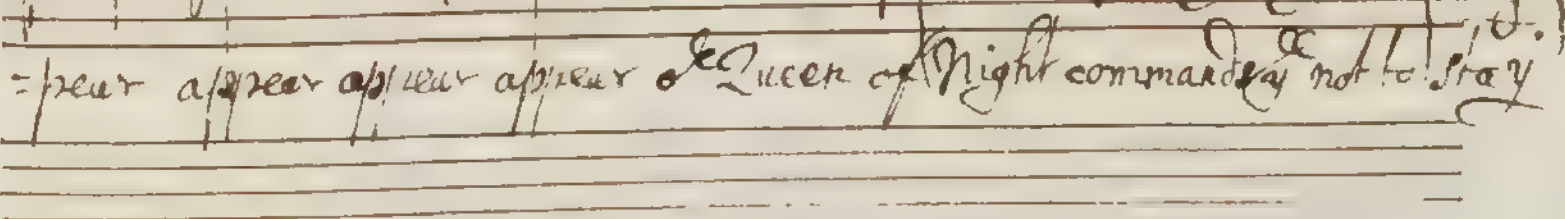
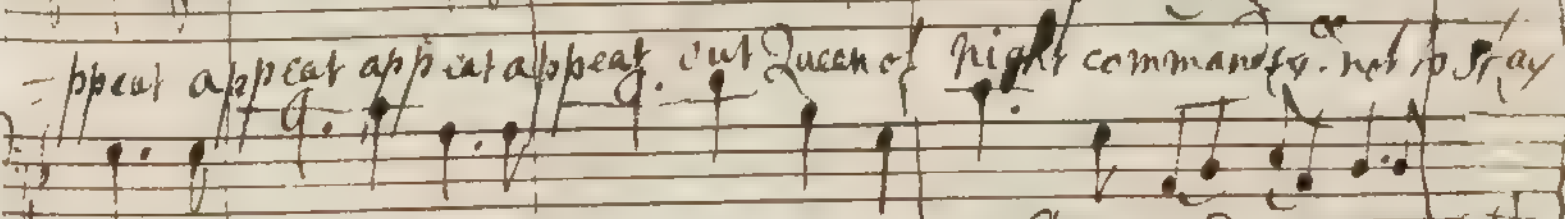
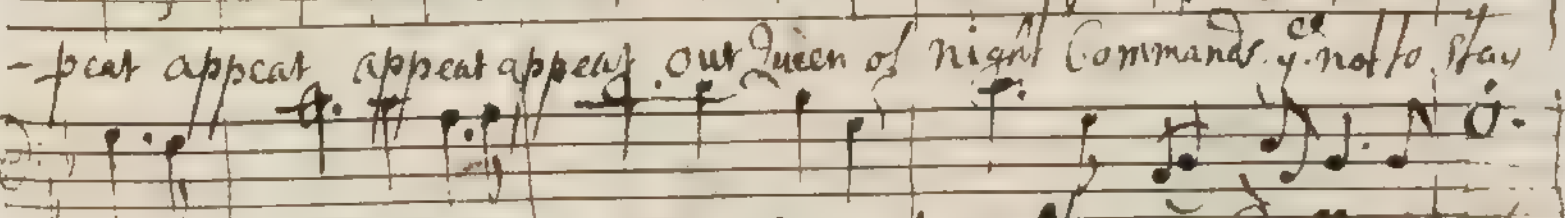
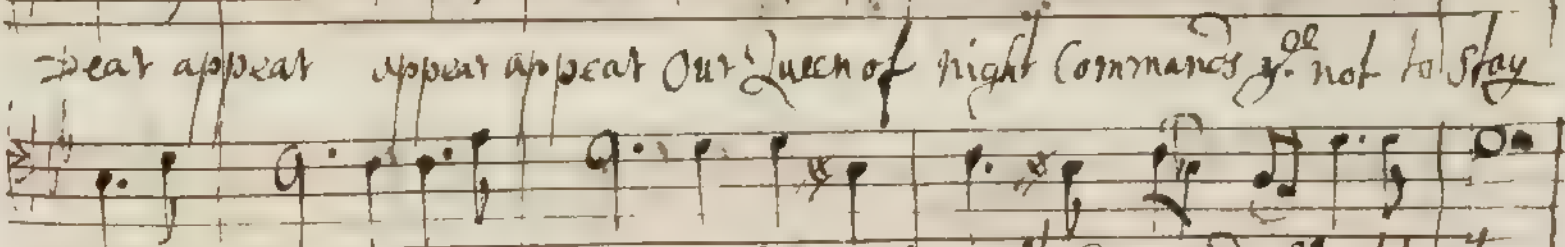
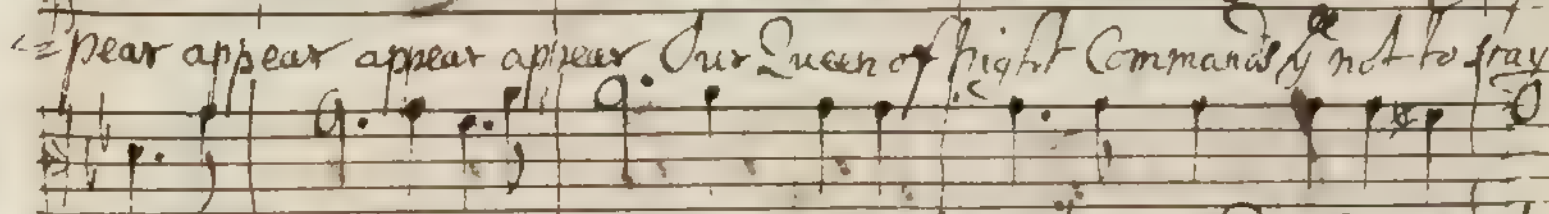
cho: Our Queen of night commands not to stay our Queen of

Handwritten musical notation on a single staff.

Empty musical staves at the bottom of the page.



night command y net to stay command y not to stay appear appear ap=
night command y net to stay com mand y not to stay ap=
cur Quenad night command y net to stay appear ap= pear ap=
night command y net to stay appear appear ap=
appear appear ap=



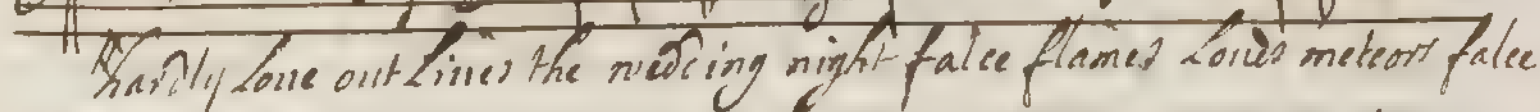
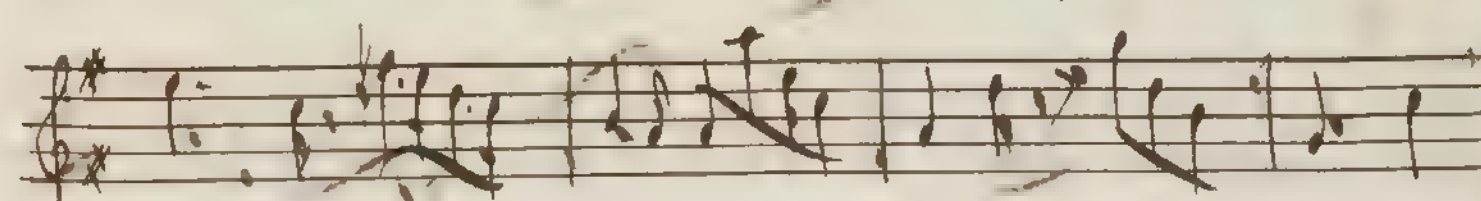
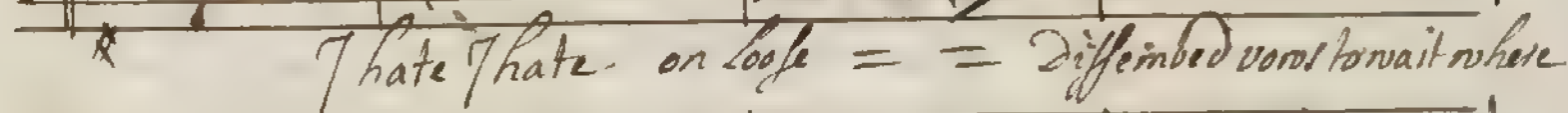
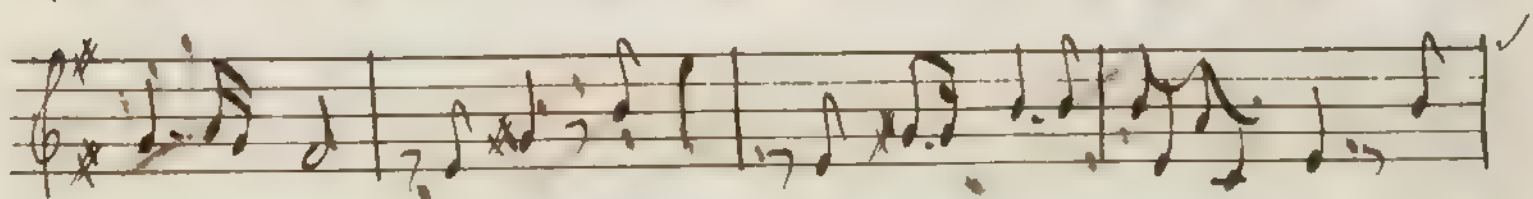
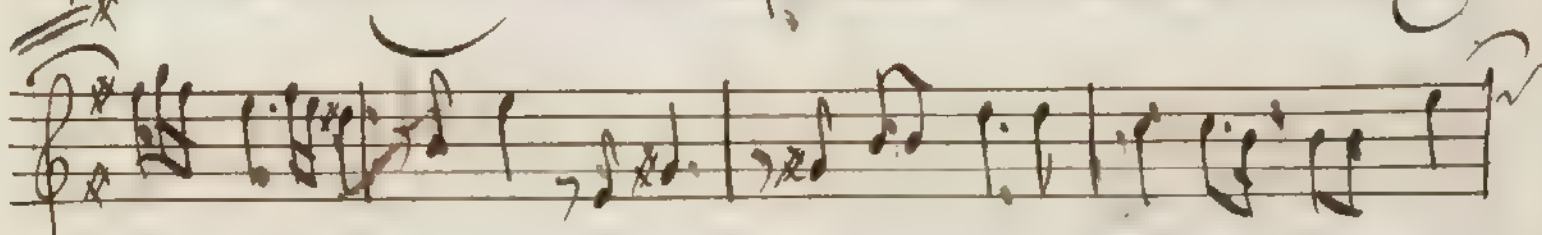
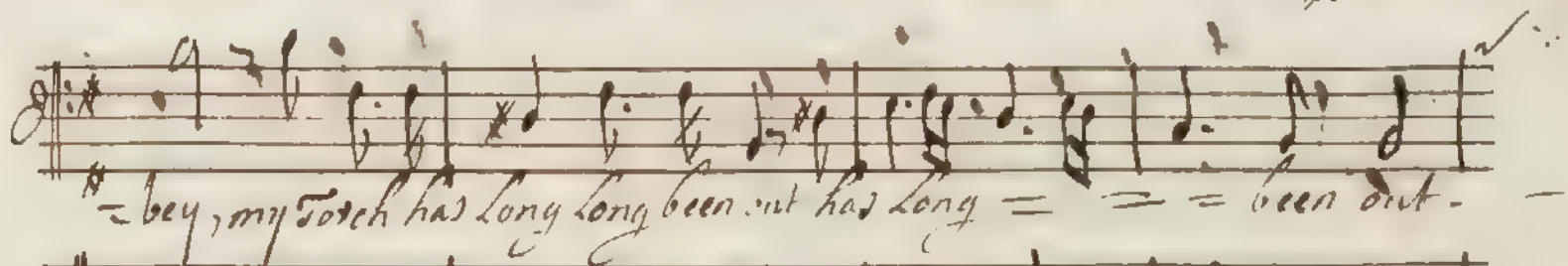
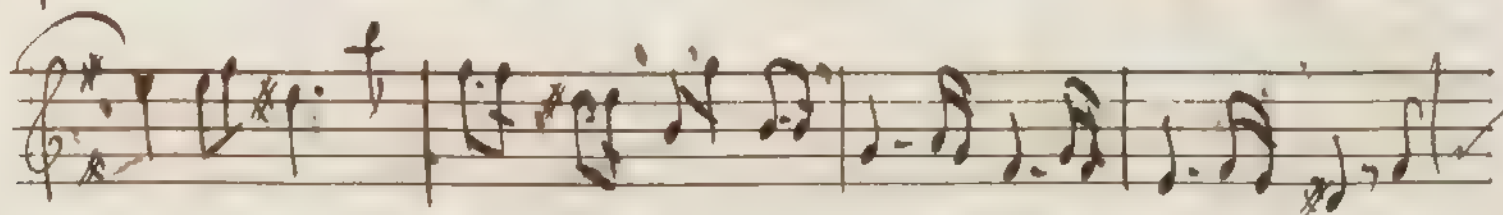
Prelude

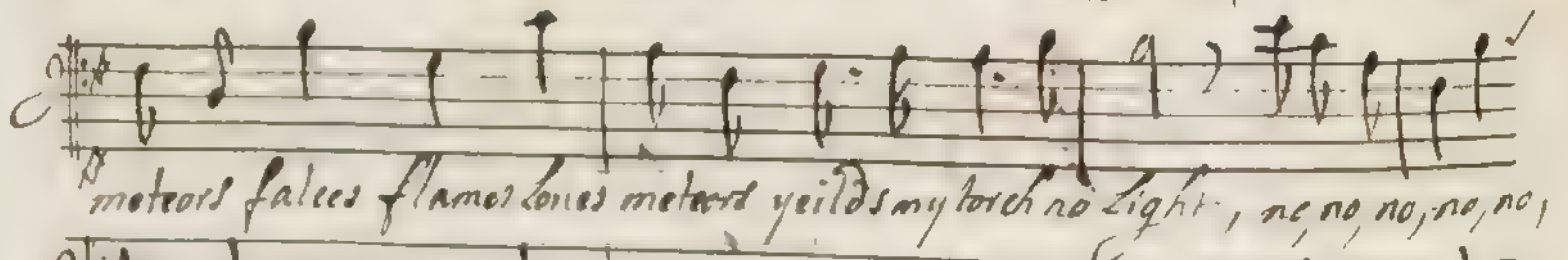
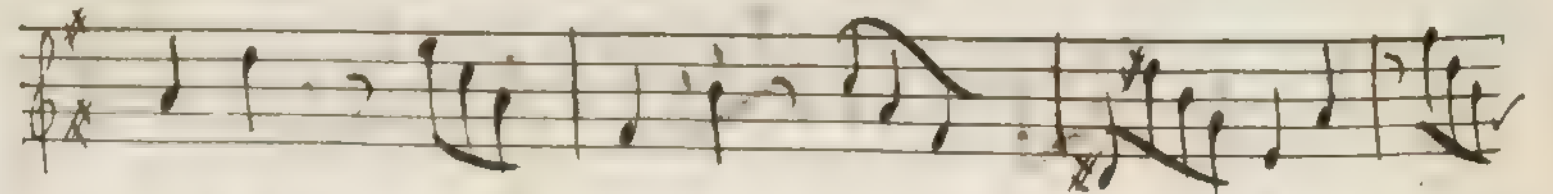
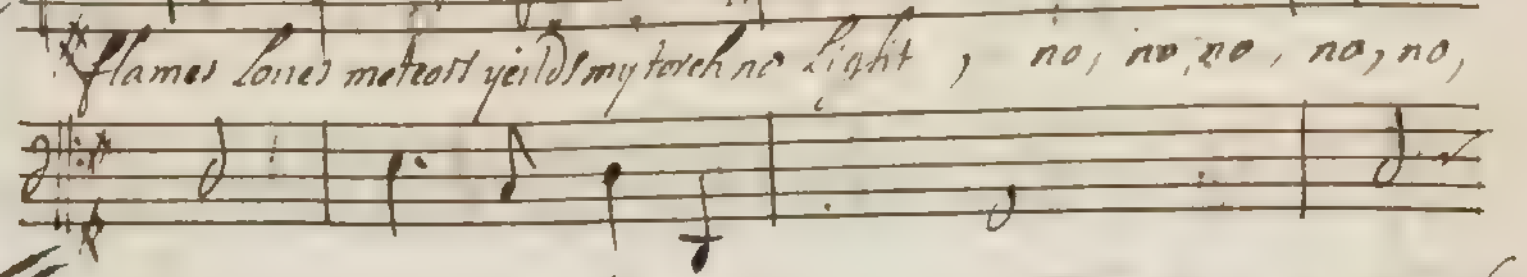
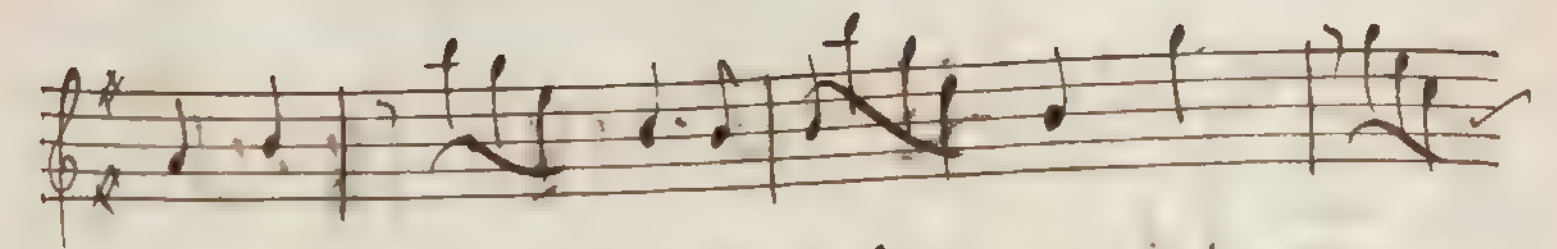
Handwritten musical score for a prelude, consisting of eight staves. The first four staves are in treble and bass clefs with a key signature of one sharp (F#) and a 3/4 time signature. The last four staves are in alto and tenor clefs with the same key signature and time signature. The music features a variety of note values including eighth, sixteenth, and thirty-second notes, as well as rests and bar lines.

Hymn

See I obey See I obey See I obey

Handwritten musical score for a hymn, consisting of three staves. The first staff is in treble clef with a key signature of one sharp (F#) and a common time (C) signature. The second and third staves are in alto and tenor clefs with the same key signature and time signature. The music includes lyrics and various note values.





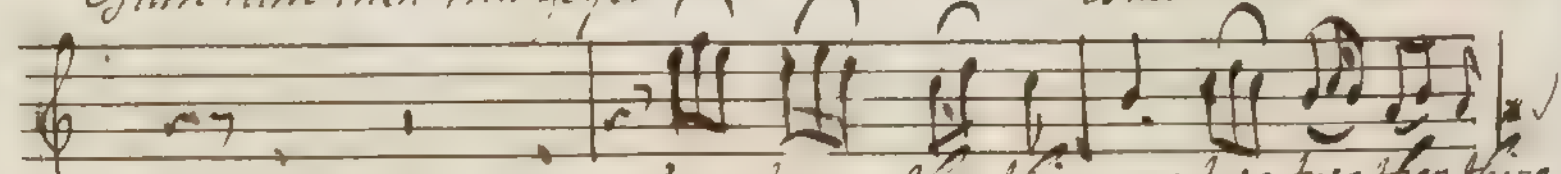


no, no, no, no, no, no, no, no, they yeild my torch no Light. —



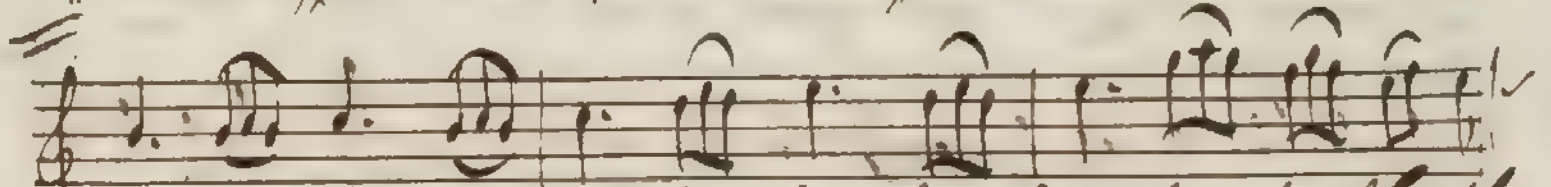
Turn turn then thine eyes

Turn turn then thine

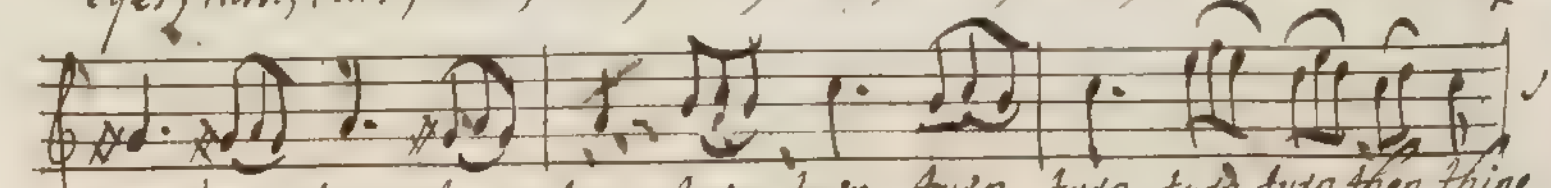


Vol. 1. Page 202. orpheus Britannicus.

Turn, turn, then thine eyes, turn, turn then thine



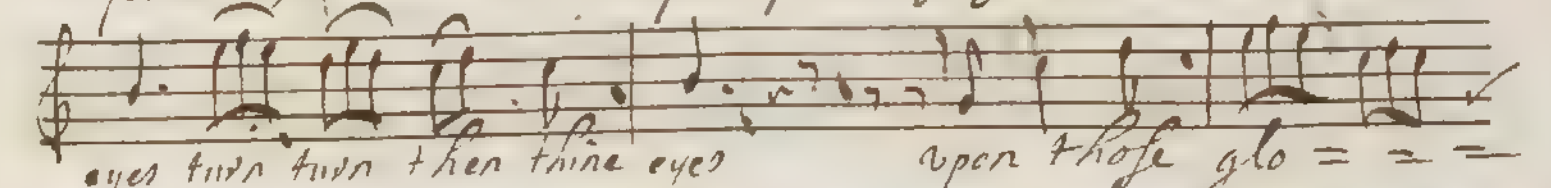
eyes, turn, turn, turn, turn, turn, turn, turn, turn, turn then thine



eyes, turn, turn, turn, turn, turn, turn, turn, turn, turn then thine



eyes turn, turn then thine eyes upon those glo = = = ties here



eyes turn turn then thine eyes upon those glo = = =



upon those glo = = = ries here; &

= ries here those glo = = = ries here; & Catching Catching

Catching catching flames = = Catching, catching flames = =

Catching Catching flames = = Catching catching flames = =

will on will on thy torch appears & catching catching flames &

= will on will on th, torch appears & catching catching

Catching catching flames = = Catching Catching flames = = will

Catching catching flames = = Catching Catching flames = = will

on thy torch appear will on thy Torch appear will

on thy torch appear will on thy Torch ap 2

on thy torch appear

on thy Torch appear appear will on the torch appear will

2pear will on thy torch appear will on thy torch appear will

on thy torch appear.

on thy torch appear.

on thy torch appear.

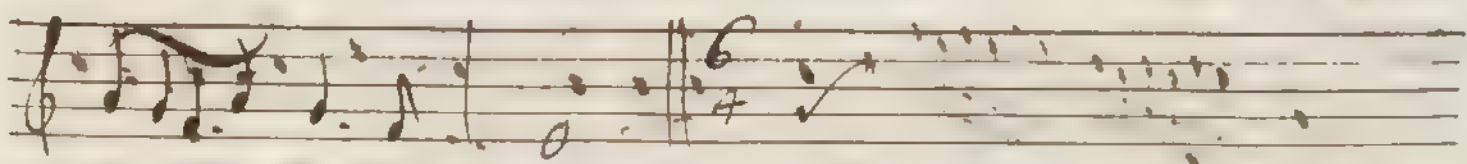
on thy torch appear.

Turn over quickly

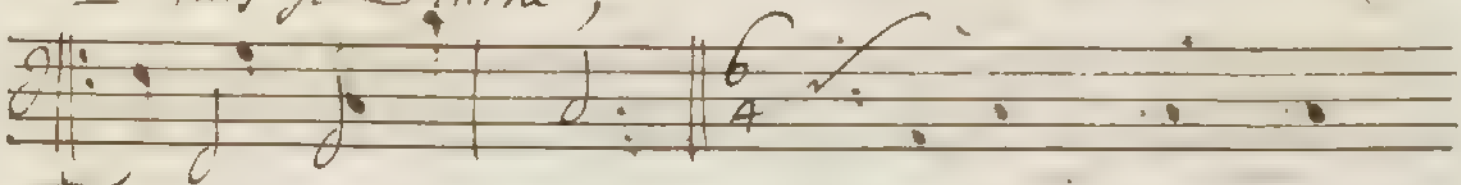
Fymer
my Torch indeed will from such bright = = = ness shine

Lone nere had: et such altars soe Divine = = such altars, / Divine

Lone nere had yet nere, nere had yet, Such al = = =



= Part for Divine;



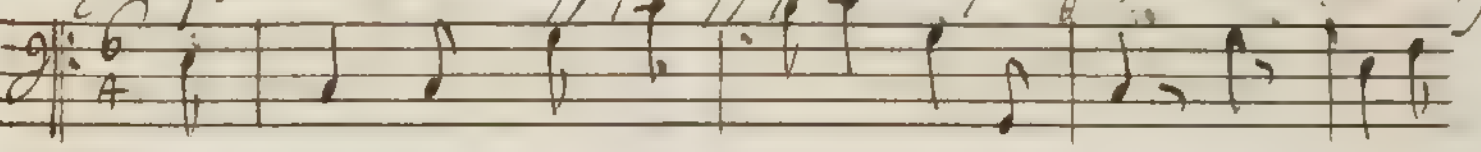
They shall be as happy happy as they're fair, Love, Love shall fill



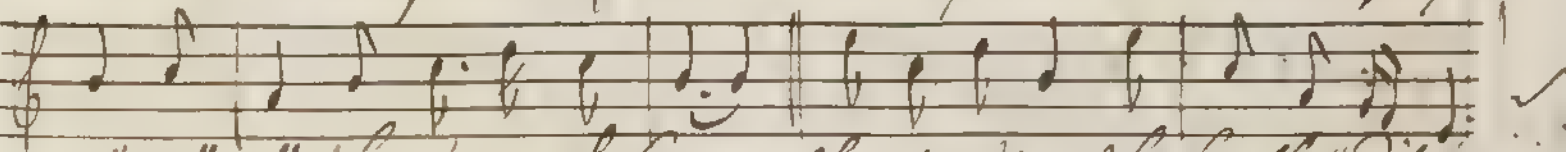
They shall be as happy happy as they're fair, Love, Love shall fill



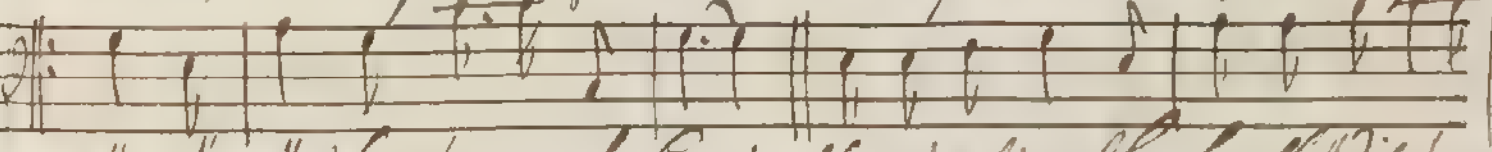
They shall be as happy happy as they're fair, Love, Love shall fill



all, all all the places of Care; & every time the Sun shall Display his



all, all, all the places of Care; & every time the Sun shall Display his



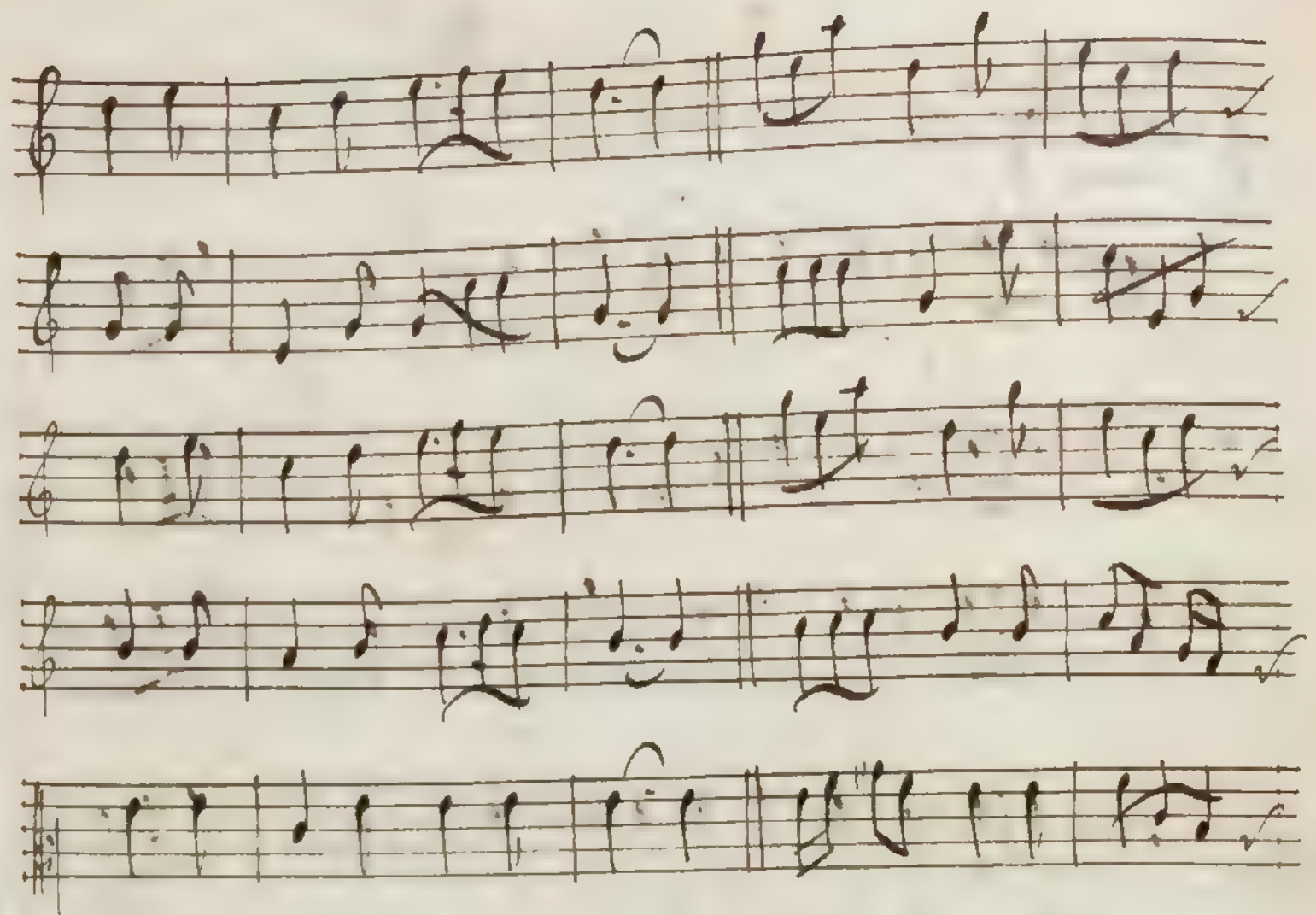
all, all, all the places of Care; & every time the Sun shall Display his



rise = = = ing Light, it shall be to them a new
 his Life = = = ing Light, it shall be to them a new
 Life = = = ing his rising rising Light, it shall be to them a new

wedding Day & when he sett, & when he sett a new a new
 wedding Day & when he sett, & when he sett a new a new
 wedding Day & when he sett, & when he sett a new a new

nuptiall night. &
 nuptiall night. &
 nuptiall night. &

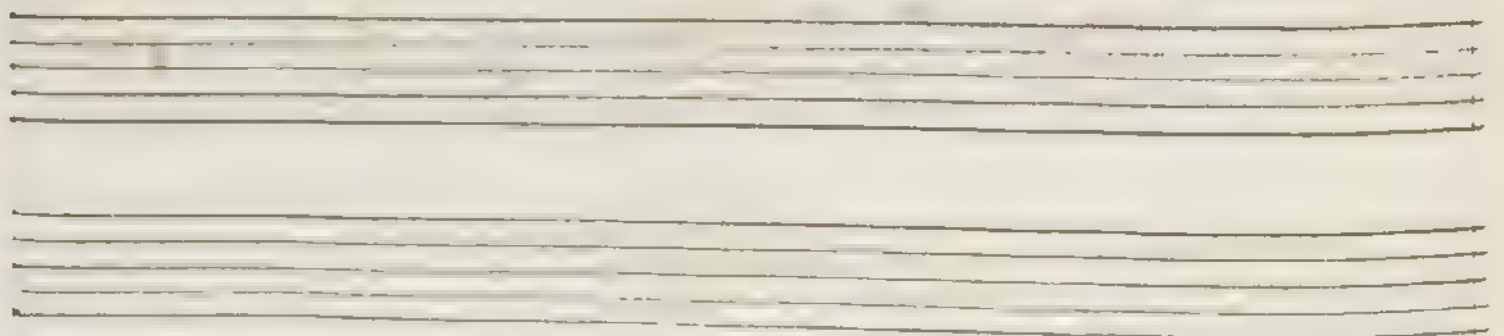


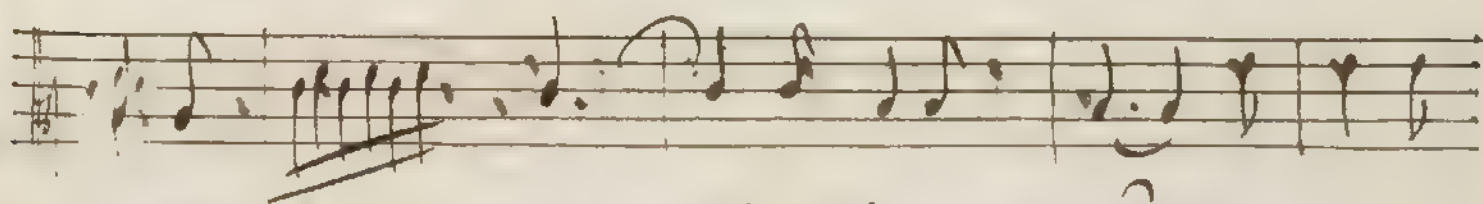
all, all, all the places of Care; & every time the Sun shall rise

all, all, all the places of Care; & every time the Sun shall rise

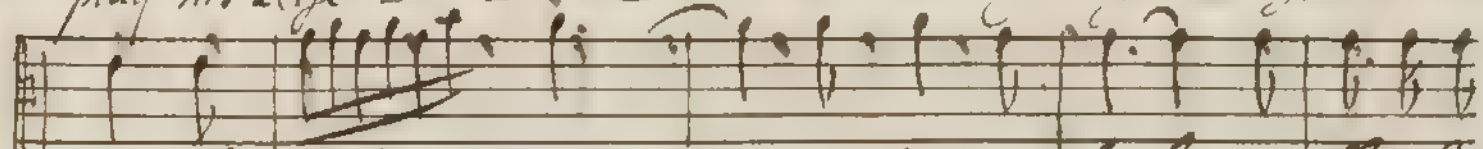
all, all, all the places of Care; & every time the Sun shall rise

all, all, all the places of Care; & every time the Sun shall rise





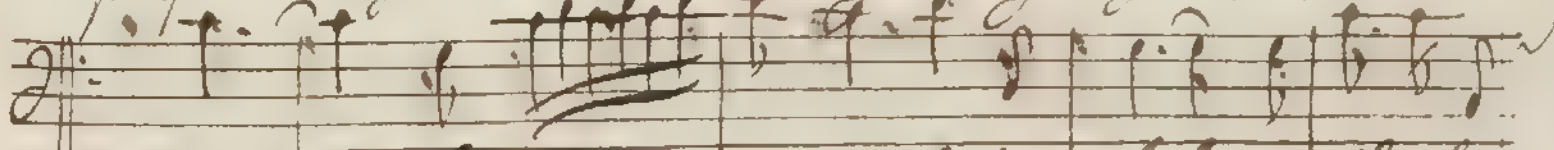
=play his Life = = = = = in Light, it shall be to



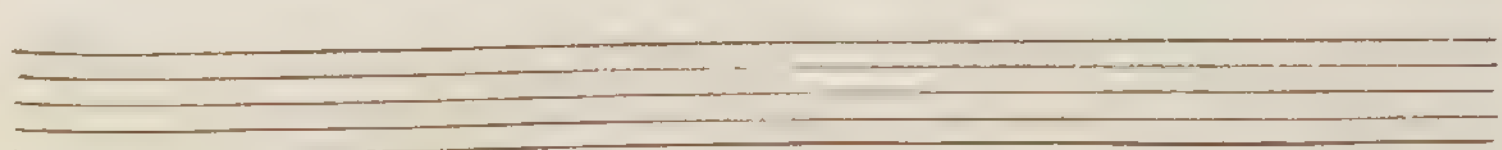
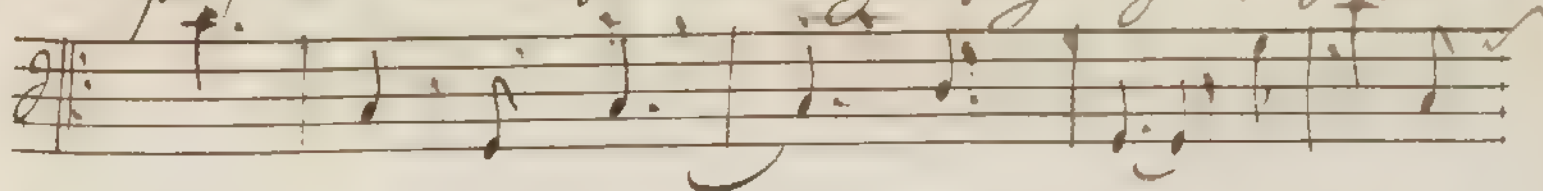
=play his Life = = = = = ing Rising Light, it shall be to

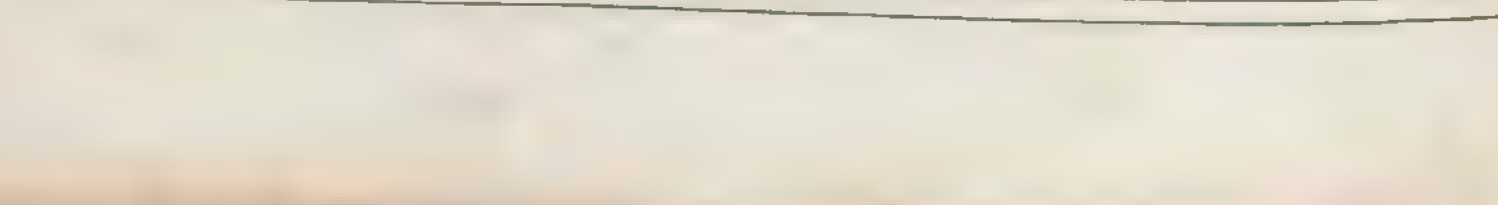
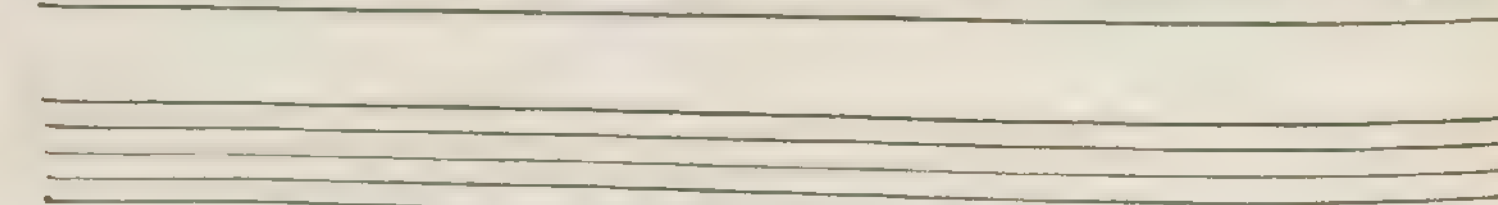
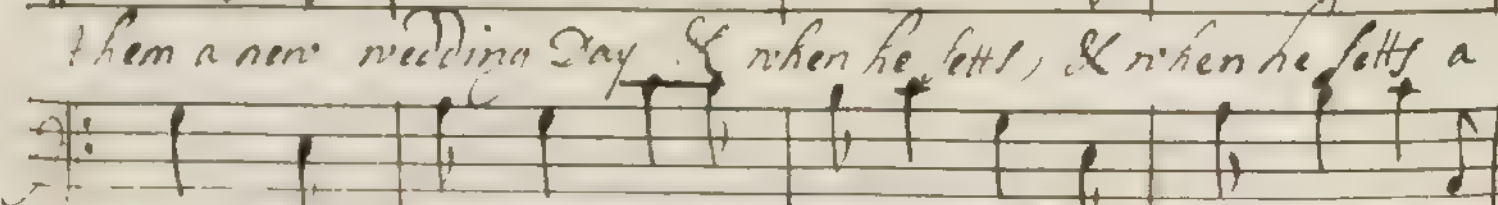
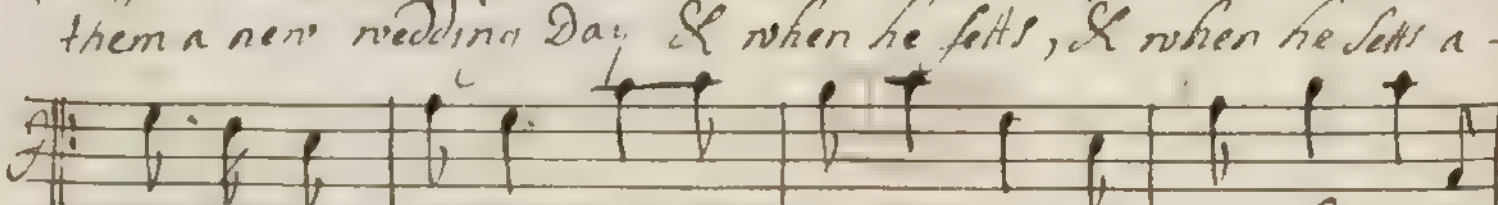
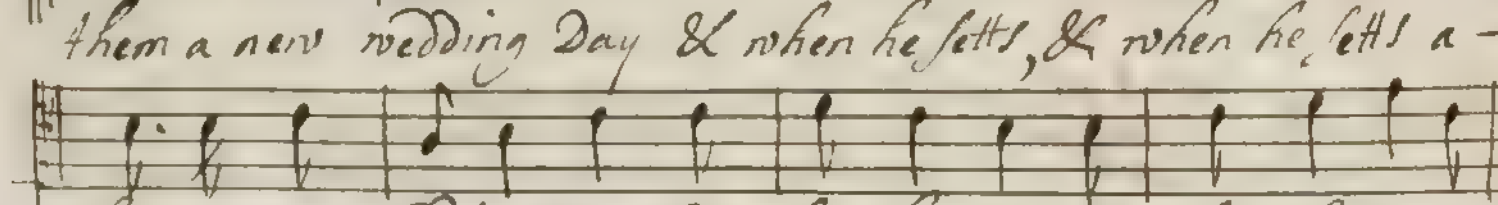
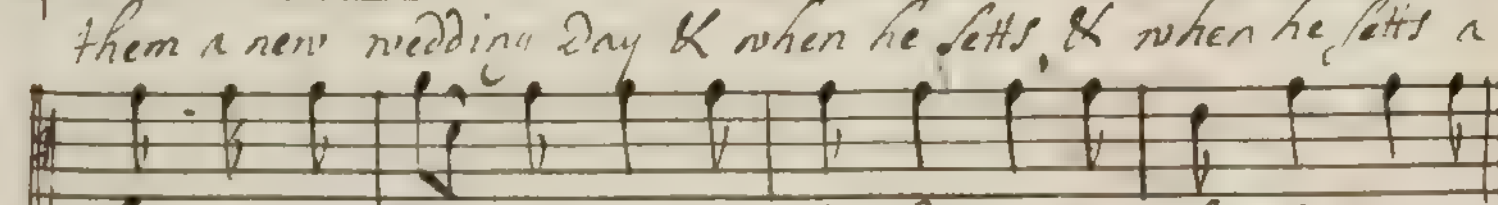
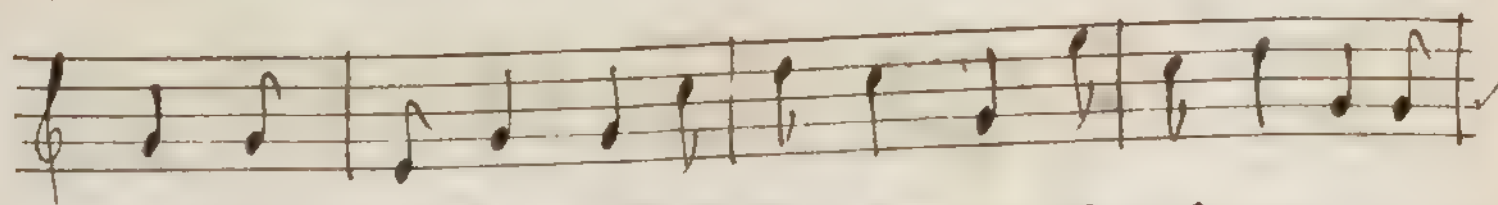


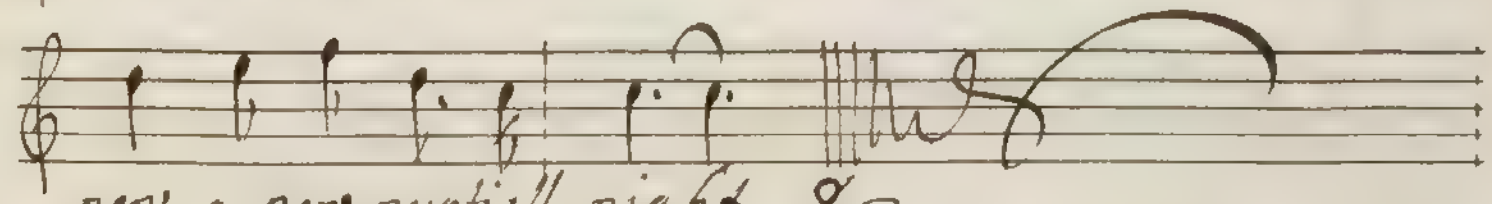
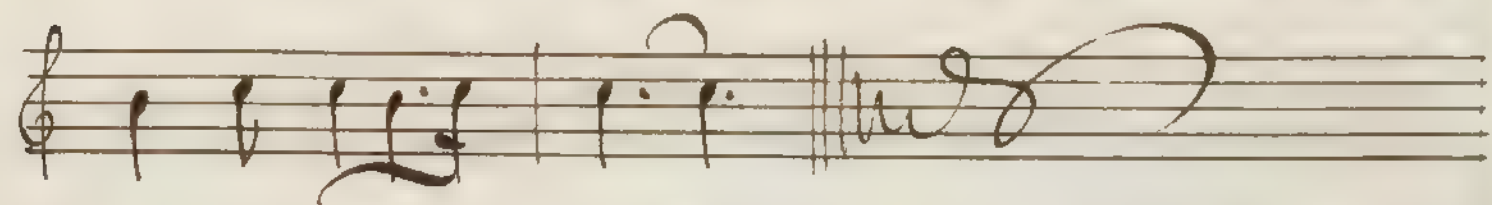
=play his Life = = = = = in Rising Light, it shall be to



=play = = his Life = = = = = ing Rising Light, it shall be to



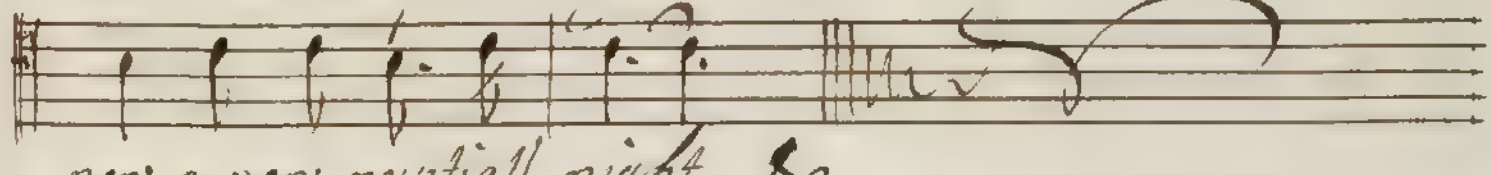




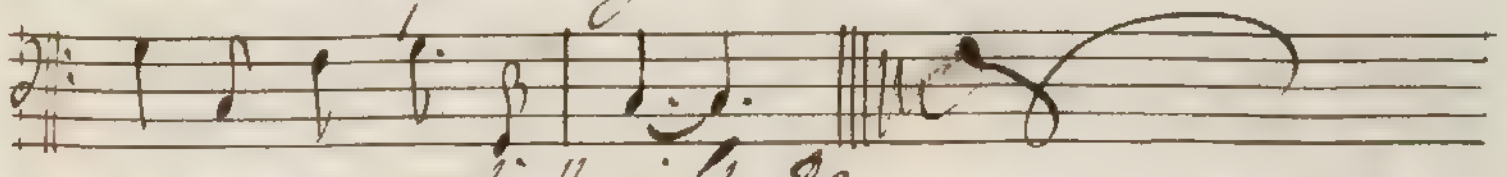
new a new nuptiall night. &



new a new nuptiall night. &



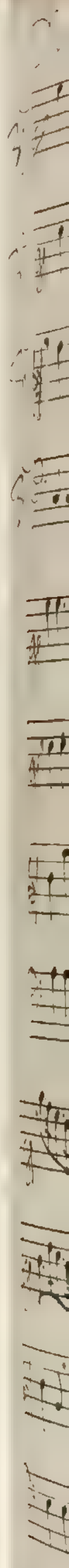
new a new nuptiall night. &



new a new nuptiall night. &



Finis.



Allegro
C. 2 in G major & 4/4

This image shows a handwritten musical score on aged paper. The title at the top is "C. 2 in G major & 4/4" with the tempo marking "Allegro". The score consists of 12 staves of music, arranged in six pairs. Each pair is enclosed in a large, hand-drawn bracket on the right side. The notation is in G major, indicated by one sharp (F#) on the first line of each staff. The 4/4 time signature is also present. The music is written in a fluid, cursive style characteristic of 18th or 19th-century manuscript notation. It features a variety of note values, including eighth and sixteenth notes, as well as rests and slurs. The paper shows signs of age, with some staining and wear along the edges.



Handwritten musical notation on four staves. The first two staves are in treble clef, and the last two are in bass clef. The notation includes various note values, rests, and slurs. A large bracket on the left side groups the four staves together.

Handwritten musical notation on four staves. The first two staves are in treble clef, and the last two are in bass clef. The notation includes various note values, rests, and slurs. A large bracket on the left side groups the four staves together.

Handwritten musical notation on four staves. The first two staves are in treble clef, and the last two are in bass clef. The notation includes various note values, rests, and slurs. A large bracket on the left side groups the four staves together.

Handwritten musical score, first system. It consists of four staves. The first three staves are in treble clef, and the fourth is in bass clef. The notation includes various note values, rests, and bar lines. A circular library stamp is visible in the upper right corner of the system.

Academy
of Music
Library

Handwritten musical score, second system. It consists of four staves. The first three staves are in treble clef, and the fourth is in bass clef. The notation includes various note values, rests, and bar lines.

Handwritten musical score, third system. It consists of four staves. The first three staves are in treble clef, and the fourth is in bass clef. The notation includes various note values, rests, and bar lines.



